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# THE ILLUSTRATED LONDON NEWS



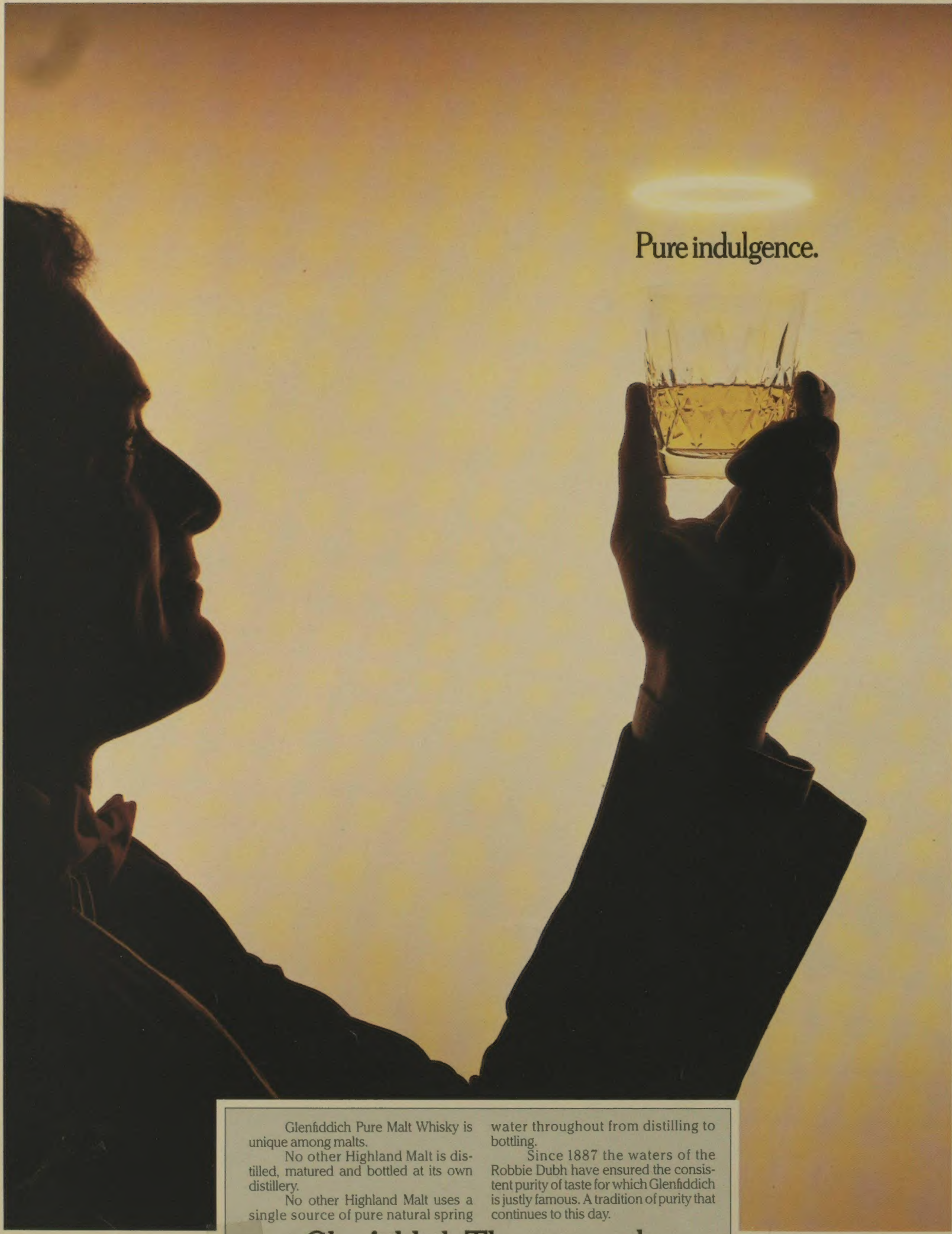
## THE STRUGGLE FOR EDUCATION

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Number 7046 Volume 273 September 1985



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## The struggle for education

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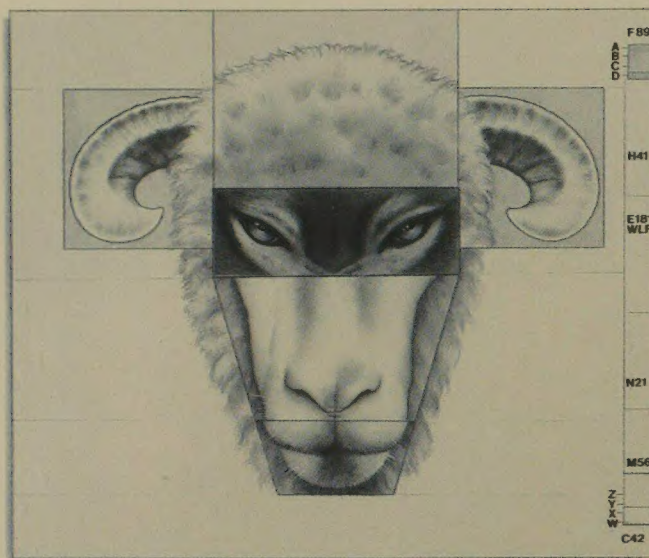


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## WINDOW ON THE WORLD

**Year of air disasters:** More than 1,500 people have died so far as a result of air crashes in 1985, a year which is proving to be one of the worst for fatal civilian air crashes. On August 12 a Japanese Boeing 747, with 509 passengers and 15 crew on board, crashed on a mountainside near Tokyo. All but four were killed.

On August 2, 133 died when a Delta Airlines Tristar from Florida crashed suddenly in a thunderstorm as it came in to land at Dallas-Fort Worth Airport, below. In June, 329 people were killed when an Air India Boeing 747 crashed off the coast of Ireland, apparently after an explosion.

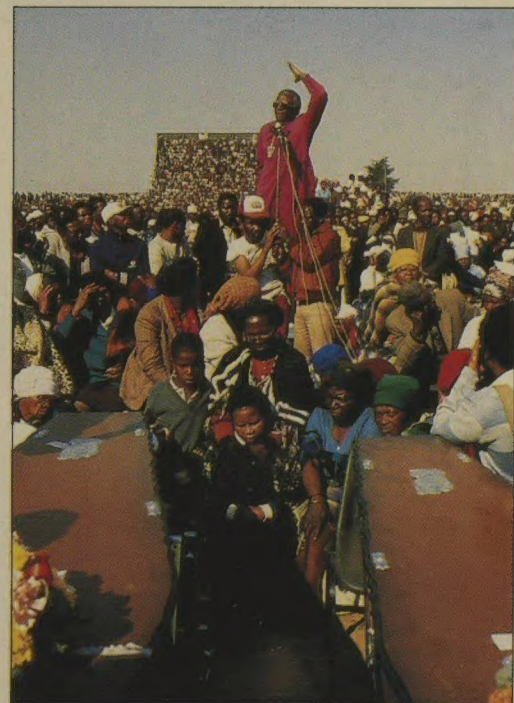






**Coup in Uganda:** President Milton Obote was toppled in a military coup led by the army's northern commander, Brigadier-General Basilio Olara Okello (left, in uniform, with his prime minister, Paulo Muwanga, on his right, formerly Obote's vice-president). The action was provoked by tribal differences within Uganda's 20,000-strong army between the northern Acholi and Langi tribes. Okello's Acholi troops sealed off northern Uganda, sacked the village of President Obote, who escaped to Kenya, killed scores of his soldiers in a bloody shoot-out in the town of Gulu and seized large sections of western Uganda. They then entered Kampala and took over Parliament with little resistance. Widespread looting, mainly by soldiers, followed, top, in which civilians were shot, above.





**South Africa's emergency:** Bloody conflict continued in black townships despite the declaration of a state of emergency on July 21. Subsequent restrictions included the banning of mass funerals—more than 20,000 mourned 15 in Kwathema, near Johannesburg, top. Bishop Desmond Tutu led the services, above, and condemned the murder of a young woman, left, a suspected police informer.

PHOTOGRAPHS BY REX FEATURES



## WINDOW ON THE WORLD

**Engulfed by mud:** Some 250 people are known to have died and many are still missing after twin reservoirs in the Italian Dolomites burst their banks following torrential rain on July 19. A 100-foot-high river of sludge poured down the valley to overwhelm the holiday village of Stava, sweeping away three hotels and more than 60 houses. Shock waves were recorded 150 miles away. Investigations for negligence were opened against the authorities.



Within 10 minutes of the disaster firemen and *carabinieri* were on the scene, top, the first of a rescue team which grew to 5,000. Rescuers had to use pneumatic drills to penetrate the hardening mud in which many had already drowned, above. Right, the trail of disaster.





# A new future for Chatham dockyard



by Ursula Stuart Mason

A £350 million scheme to convert the old dockyard at Chatham, Kent, closed by the Navy in 1983, has been announced by English Estates. The plan, for what amounts to a new town, should provide some 5,000 jobs for at least the next 10 years in an area which, as a result of the Service pulling out, is one of high unemployment. Chatham depended very largely on the dockyard and the Navy for work, and generations of men and women went through the gates until the decision was made to withdraw after 400 years.

While many think that the Navy will not be able to manage in time of war without dockyard facilities in the Medway, the Government, having effected the closure in the name of economy, has spent large sums of public money backing the developers, and has promised more. It has also given its blessing and co-operation to the Chatham Historic Dockyard Trust which aims to create a working, semi-industrial museum from 80 acres and some unique buildings, among them Medway House (the Admiral's Residence, built in 1703), the covered slips of the late 18th and early 19th centuries and the old slipway where Nelson's *Victory* was launched in 1765.

English Estates commissioned architects Frederick Gibberd, Coombes & Partners to prepare plans, in association with Leslie Ginsberg, for a three-part development, the Museum being one stage. The others would include conversion of the docks to include a boat marina, 1,000 houses, a primary school, shopping centre, restaurants and public houses, and a sports centre.

Work will start as soon as the local planning committee has given its approval—the local authority and others concerned have welcomed the scheme. Funding will come largely from "private sources" to add to the Government's £20 million.

Life is already being restored to this large and nearly silent area with the reopening of the Flag Loft and the Ropery, both now run by private firms, producing flags for the Royal Navy and for customers all over the world, and rope in genuine hemp, nylon and sisal for many types of vessel. Machinery in the Ropery still in use in a working method that dates back more than three centuries includes a Maudsley forming machine built in 1811. Records show that members of the same families were employed in both places over the years: women in the Flag Loft were, and are, often the wives, mothers, sisters and daughters of men in the Ropery or elsewhere in the yard.

The Royal Dockyard Church, completed in 1811 in a gracious, classic style, is also being well maintained. No longer a place of worship, it is now used for concerts and recitals—the acoustics are remarkably good.

A plaque on a building not far away, the old Cashier's Office, records that John Dickens, father of Charles, once worked here as a clerk.

Another building, with a clock tower on it, dating from the mid 1720s, was designed as a storehouse with a mould loft on the upper floor where it is said the lines (or pattern) of *Victory* were "laid off". Officers' Terrace consists of 12 red-brick houses, which would convert admirably into spacious flats. They, too, were built in the 1720s,



and have large porches "designed to accommodate the waiting bearers of sedan chairs". These residences of dockyard officers still bear the door plates showing the post held by the occupier.

Timber is still seasoning in the long sheds: a Sunderland flying-boat overwintered in 1984-85 in one of the covered slips; some working buildings were so badly affected by non-use that they became derelict, and some had to be pulled down. But there is a steady flow of escorted school parties, learning about history, geography, the Industrial Revolution, ships and the sea.

Dedicated former dockyard staff have set up a small but fascinating museum, with the story of many of the 20th-century ships built here—*Oberon*, *Keni*, *Arethusa*, *Earl*, *Warrior*—and the air raids, personal possessions, diving equipment, ship models, naval and dockyard souvenirs are here lovingly set out and explained, and there is also a small shop.

Weeds and idle cranes now make Basin One a scene of desolation, above, but the architects plan to make the two basins part of a waterside community that will extend out over the water, above left.

Sir Steuart Pringle, formerly Commandant General Royal Marines, is chairman of the Chatham Historic Dockyard Trust. The Royals were the first part of the Service to be moved, when their barracks were closed. The Navy hung on, to be left at the last only with the Supply and Secretariat School, and the training of cooks and stewards—the establishment known as HMS *Pembroke* closed with the final lowering of the flag in 1983.

While parade ground and underground tunnels echo perhaps with voices from the past, this does not put money into Chatham pockets. The "New Chatham" plans are designed to do just that and will undoubtedly be welcome. They might even lead to a facelift for Chatham Station.



A living museum. Top, the clock tower block will become residential. Centre, covered slips convert to museums, like this industrial one, and the mast house and mould loft will house a shipbuilding exhibition. Above, the assistant Queen's Harbour Master office is now a tea room. Left, the boiler shop (with clock tower) will reopen.



**Monday, July 15**

Britain's high street banks cut their base lending rates from 12.5 per cent to 12 per cent.

**Tuesday, July 16**

Pay talks to try to settle the teachers' pay dispute broke up after 13½ hours and after the employers' offer of 6.06 per cent and the chance of arbitration.

British Steel made a loss of £409 million in 1984. Excluding the cost of the miners' strike it would have made a profit of £40 million. The next day British Rail announced a £408 million loss, also blamed on the pit dispute.

Steve Cram of Great Britain beat Steve Ovett's record for the 1,500 metres in Nice with a time of 3 minutes 29.67 seconds.

The third Test between England and Australia at Trent Bridge was drawn.

Heinrich Böll, the West German Nobel prize-winning novelist, died aged 67.

**Wednesday, July 17**

The Government ended minimum pay rates for workers under 21 and reduced the powers of wage councils to dictate adult rates.

**Thursday, July 18**

The Government announced substantial pay rises of between 5.1 per cent and 46 per cent for 1,954 senior Service officers, judges and top civil servants. A revolt by Conservative MPs against the increases, with 48 rebelling, resulted in a government majority of only 17 on July 23.

**Friday, July 19**

More than 240 people were killed when a dam burst and water and silt engulfed Stava in the Italian Dolomites.

Spain agreed on a new extradition order with Britain which would stop fugitives from British justice from finding a haven on Spanish soil.

David Bathurst resigned as chairman of Christie's following his admission that he had falsely claimed that two Impressionist pictures had been sold by the auction rooms in New York in 1981.

**Saturday, July 20**

Following increasing unrest and rioting in the black townships, the South African government declared a state of emergency and imposed stringent new controls in 36 districts in the Eastern Cape. More than 500 people had been killed in 18 months.

After a fall of 17 per cent against the £ on July 19, the Italian lira was devalued by 7.8 per cent and other currencies in the European monetary system were revalued by 2 per cent.

**Sunday, July 21**

A bomb exploded in a Jehovah's Witness church in Sydney, Australia, killing one person and injuring 64.

Sandy Lyle of Scotland won the Open Golf Championship at the Royal St George's, Sandwich.

Professor Keith Simpson, the leading Home Office pathologist and forensic scientist, died aged 78.

**Tuesday, July 23**

The Government confirmed plans to privatize the naval dockyards at Rosyth and Devonport.

**Wednesday, July 24**

The Popplewell report on football hooliganism and crowd safety at sports stadiums made 32 recommendations, including a ban, or severe restrictions, on away supporters; a membership card scheme for English and Welsh football fans; and more use of closed circuit TV.

**Thursday, July 25**

British exports fell by £273 million in June. Visible trade went into deficit by £243 million, but invisible earnings brought the overall figure to a £257 million surplus, compared with a £724 million surplus in May.

Britain's two biggest building soci-

eties, the Halifax and Abbey National, cut their mortgage rate to 13.25 per cent for new borrowers.

**Friday, July 26**

The Transport Secretary Nicholas Ridley rejected a report by a joint parliamentary committee and announced that the Government would introduce legislation to confirm the route of the proposed A30 Okehampton bypass to be built south of the town, through the Dartmoor National Park.

**Saturday, July 27**

In Uganda President Obote was overthrown in a military coup led by Brigadier-General Basilio Okello. 71. Two days of looting and rioting followed.

Steve Cram achieved a new world record of 3 minutes 46.3 seconds for the mile at Oslo, beating holder Sebastian Coe into third place.

**Monday, July 29**

Britain's banks cut base lending rates by ½ per cent to 11.5 per cent.

The Government was defeated in the House of Lords by 140 to 135 votes in an opposition amendment condemning the "top people's" pay awards.

The National Coal Board confirmed that the year-long miners' strike had cost the industry £175 billion and the average miner £10,000. The programme of pit closures and manning cuts remained largely intact.

President Botha of South Africa rejected an urgent meeting with the Rt Rev Desmond Tutu to discuss ways of restoring peace to the black townships and ending the state of emergency. The number of arrests had risen to 1,215, and of deaths to 18.

**Tuesday, July 30**

The BBC board of governors decided to cancel a programme on Northern Ireland which included an interview with a prominent member of the Provisional IRA, Martin McGuinness, following a letter from the Home Secretary Leon Brittan. The NUJ members at the BBC called a 24-hour strike on August 7 in protest, and ITV members voted to join them.

The 10th-anniversary meeting of the Helsinki Accord was attended by the Foreign Ministers of 32 states.

**Wednesday, July 31**

Rolls-Royce announced orders worth £180 million from British Airways and the American domestic airline US Air.

The government board and lodging regulations which compelled young people to move from area to area every few weeks or face benefit cuts were declared illegal by the High Court.

**Thursday, August 1**

An IRA bomb devastated the main shopping area of Ballynahinch, 12 miles from Belfast.

**Friday, August 2**

A Delta Airlines Lockheed Tristar crashed during a storm on landing at Dallas-Fort Worth airport, killing 133 people, including a motorist hit by the aircraft as it crashed.

Britain, West Germany and Italy agreed to start work on a £106 billion programme to build a new fighter aircraft. France and Spain dropped out of the project.

Israeli jets destroyed the headquarters of the Syrian Social Nationalist party in Chatura, Lebanon, in retaliation for a series of suicide bombing attacks against the occupation army in south Lebanon.

**Saturday, August 3**

35 people were killed and 48 injured when a Paris-bound express train collided with a local train at Flaujac, 80 miles south of Toulouse.

**Sunday, August 4**

Steve Cram broke the world 2,000 metres record in Budapest with a time of 4 minutes 51.39 seconds—his third record since July 16.

The Burton group won its £570

million take-over battle for Debenhams's stores.

**Monday, August 5**

The Crown accepted not guilty pleas and offered no evidence against 79 miners charged at Sheffield Crown Court with riot and unlawful assembly during the miners' strike. This was the last in a series of cases in which the prosecution agreed not to proceed because of the time the trials would take, the cost, and the fact that witnesses' memories would be fallible so long after the events alleged.

President Reagan responded to a proposal by the Soviet Union for a five-month suspension of nuclear testing by agreeing to halt all underground tests after the end of the current US series.

Don Willams, the leading British mountaineer, died aged 52.

**Tuesday, August 6**

The Trades Union Congress and the Labour Party laid the foundation of a "joint accord", the main points of which were the repeal of Conservative trade union legislation; the right of unions in the planning of policies of private firms and nationalized industries; a massive spending programme to create jobs; renationalization of privatized industries with powers to take over private firms; import and other controls; and the setting up of a National Investment Bank.

The fourth Test match between England and Australia at Old Trafford was drawn.

President Forbes Burnham of Guyana died aged 62.

**Thursday, August 8**

In South Africa looting and arson spread to Indian and black townships near Durban and at least 65 people were killed and more than 100 injured after several days of rioting. Those of Indian origin bore the brunt of the violence. Meanwhile senior British, American and West German officials held talks in Vienna with the South African Foreign Minister, Pik Botha, when the American representative warned that the US would impose sanctions unless there was an accelerated and early movement away from apartheid.

Heathrow's £200 million Terminal 4, designed to handle eight million passengers a year, was officially handed over to the British Airport Authority.

Two Americans, one an army officer, the other a civilian, were killed and 16 people were injured when a car bomb exploded at a USAF base near Frankfurt.

The Pope began a 12-day seven-nation tour of Africa.

**Friday, August 9**

Martin Galvin, the Noraid leader banned from the United Kingdom, appeared in Londonderry carrying the coffin of a Provisional IRA man with Martin McGuinness, the Sinn Féin leader.

Robert Maxwell, the publisher, withdrew his proposed £12 million rescue bid for the Sinclair Research computer company. Dixons, the electronic retailer, gave the ailing company a £10 million destocking rescue order.

**Saturday, August 10**

Joshua Nkomo, the Opposition leader in Zimbabwe, had his passport confiscated, and Prime Minister Robert Mugabe delivered a "final warning" to the Zapu party in terms which suggested it might be banned and its leaders arrested.

**Sunday, August 11**

More than 125 people were treated in hospital after aldicarb oxine, a chemical of the same category as methyl isocyanate, which killed more than 2,000 people in Bhopal, India, in December, 1984, leaked from a Union Carbide plant at Institute, West Virginia.



**The Queen Mother on Concorde:** Queen Elizabeth the Queen Mother had her first flight on Concorde, an 85th birthday present organized by Lord King, chairman of British Airways. During the 1 hour 50 minute flight over the centre of Britain, she sat behind the pilot, Captain Brian Walpole, when the aircraft broke through the sound barrier.



**Steve Cram's records:** The 24-year-old from Newcastle broke three world records in 19 days—taking the 1,500 metres in Nice, the mile in Oslo and the 2,000 metres in Budapest. Above, in Nice holding off Said Aouita of Morocco.





**Mary Rose righted:** Henry VIII's warship, the *Mary Rose*, has been put back on an even keel after lying for nearly three years in the Ship Hall in Portsmouth on her starboard side, the position in which she was found on the sea bed after

sinking in battle more than four centuries ago. The ship had to be turned 60° in her supporting cradle, a £500,000 operation which began in June and was completed at the end of July.



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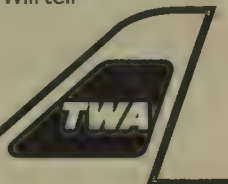
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## The season of conferences

by Paul Johnson

It is a recurrent pattern that governments finish the parliamentary year, at the end of July, in a state of disarray, then use the summer recess and the conference season to recover their confidence. The Thatcher Government is extraordinarily single-minded and good at getting things done, but its public relations are worse than any I have known and are notoriously prone to minor political miscalculations. The Government ended the session looking groggy and came within an ace of actual defeat in the Commons over top people's pay, despite having the largest nominal majority for a generation.

But Ministers always benefit from holidays, when they have a virtual monopoly of publicity if they care to use it, and are not subject to questioning. The Tories in particular have the tactical advantage of holding their conference last, so they can profit from their opponents' mistakes. This year Margaret Thatcher has the bonus of an extensive Cabinet reshuffle up her sleeve, which she has rightly hoarded until MPs disperse and which she can produce in her own time to refresh her ranks, change the topics of debate and capture the headlines. The new team will be essentially the one with which she fights the election.

The Labour movement in effect has two major conferences: of its trade union wing as the TUC early in September, and of its political wing a month later. The first is now more important than ever, since Labour changed its constitution to give more power to union block votes, and effectively adumbrates the party conference. Last year the TUC witnessed the apotheosis of Scargillism, which was duly repeated when the party met at Blackpool. Since then the coal strike has been lost and the mineworkers' union is now split. The TUC will have to decide its attitude to the Nottinghamshire miners. It will also be faced with other explosive problems posed by "rebel" moderates: the engineers' decision to take advantage of Government money for funding ballots, and the electricians' poaching of

jobs in the printing industry by its revolutionary new agreement with Eddie Shah. If the brothers deal with these in a non-political, pragmatic manner, on their merits, then Neil Kinnock can relax. But if Arthur Scargill retains his emotional hold over many delegates and his power to inspire fear in others, and the hard union Left line is carried on these three issues, then Kinnock is set for a difficult conference.

He will, of course, be watching anxiously the outcome of the SDP and Liberal meetings, for the Alliance robbed him of his expected victory in Brecon, and there is now a real chance that it will push Labour into third place in terms of votes (though not yet of seats) in 1987 or 1988. But to do that the two parties of the Alliance have to draw closer together, not just organizationally but in policy terms. At the general election the specific policies of the Alliance parties are going to be scrutinized for the first time. And the two parties are drawing further apart. The SDP remains stationary and solid: it is the old, moderate, Gaitskellite wing of Labour, fairly sensible on economic issues, sound on defence and, internally, rational, well-disciplined and loyal to its leader, David Owen. The Liberals, on the other hand, are slipping steadily to the Left. They are now unilateralist, in effect, and on a whole range of issues the lunatic fringe is taking over the main body. David Steel does not look nor sound like a leader in control and is always on the brink of resignation. Last year's Assembly was a shambles from his viewpoint, and if it is repeated this month then I would rate the Alliance's chances of an electoral breakthrough as very low.

Kinnock, by general agreement, has had a good year and has pushed his party ahead in the polls. For reasons I do not pretend to understand, he seems to have escaped any kind of punishment, so far, for his party's association with the coal strike, the most dangerous and unpopular industrial dispute for many decades. But it may be that the retribution has simply been delayed. Certainly for Kinnock, his relationship with Arthur Scargill is perhaps the biggest single issue he faces, for it symbolizes so much else. Scargill can lose Kinnock the election, as the last few days of the Brecon campaign made painfully clear. Is Kinnock strong enough and brave enough to distance himself from Scargill, if

necessary repudiate him openly, even brutally, as Ernest Bevin once trampled on George Lansbury and his pacifism? If so, he may one day be Prime Minister.

How Margaret Thatcher plays her own conference will depend a little on Kinnock's decision. If he opts to stand shoulder-to-shoulder with Scargill, then her tactics will be obvious: to go on the offensive and emphasize her government's essential moderation in the face of Labour extremism. This fits well with her strategy of playing conciliatory cards and at the same time attaching importance to the vote-winners she holds dear: privatization, owner-occupation, and a combination of low-inflation and rising real incomes.

If, on the other hand, Kinnock himself opts for moderation and shows he is strong enough to slap down Scargill and get away with it, Mrs Thatcher faces a difficulty. She is not at all old as Prime Ministers go (she will be 60 the Sunday after the conference ends) and no one could possibly complain that she lacks health or energy. But all her three opponents, Kinnock, Steel and Owen, are from a younger generation. Among the pundits, opinion is divided on whether longevity helps a Prime Minister. There are many who believe that fickle modern electorates have a low threshold of boredom, and that constant television exposure encourages them to turn against an over-familiar figure in Number 10. It is a curious fact that, since the first Reform Bill of 1832, no Prime Minister has ever won three general elections in a row. Mrs Thatcher has already had her historic ration of two. If the mid-term polls are anything to go by, the public is already turning against her. In fact they indicate that at present she is an electoral liability to her party.

But mid-term polls are nothing to go by, and they are, as it happens, more favourable to the Tories than their equivalents in 1982. In my view the popularity of Prime Ministers fades when voters begin to see through their tricks and grasp the reality of their failures: this was the pattern for Lloyd George, for Harold Wilson and for Harold Macmillan, to give only three examples of once-popular leaders of whom the electorate tired. Mrs Thatcher has no tricks. She is all substance. Some people like the substance. Others hate it. The events of 1982-83 showed that, as the election drew near,

more and more voters were willing to stick to her strong-minded traditional leadership rather than risk chaotic Labour adventurism. I do not see that any essential element in this equation has since changed, and I expect the 1983 pattern to re-establish itself gradually as we move into a pre-electoral period. So at her conference, in response to youthful opponents, Mrs Thatcher will make a virtue of her experience and durability, and emphasize that she is a leader with convictions who intends to go on expressing them.

## Seeing the capital

After London's most crowded tourist season in history, it is clear that the city is neither organized nor equipped to deal with visitors on this scale. Areas like Victoria are a disgrace, and for the first time I have noticed that London pavements simply are not wide enough to accommodate the jostling throng. Londoners resent the invasion, which they see as benefiting only the catering trade and rip-off merchants. They particularly resent the coaches.

One small benefit, however, is the growth of small, enthusiastic firms which conduct specialized London walking tours. There are now 15 listed by the London Tourist Board, providing hundreds of different walks, fees starting at £2, with £30 for a group conducted on a tour of its choice. A firm called Cockney Walks takes you on "The Alleys and Mysteries of Petticoat Lane". Stage by Stage employs out-of-work actors and actresses to accompany backstage tours of theatre-land. You can visit the London of Dickens (most popular), Shakespeare, Pepys, Sherlock Holmes, Jack the Ripper and Sir Thomas More. If you want "Virginia Woolf's London" or "Sir John Soane's London" it can be arranged—one Japanese professor asked for Dryden's London and got it.

The most astonishing feature of London today is the building under construction. I have devised my own "Skyline Tour" which begins in Westminster, crosses to the South Bank, past County Hall, the National Theatre, Bankside and the Clink, returns to the north bank at London Bridge and ends at St Paul's. The changes taking place are monumental and, now that architecture is entering a civilized period again, not all for the bad.





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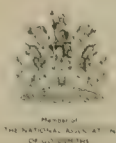
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## LETTERS TO THE EDITOR

### A taste for Turner

From Dr Selby Whittingham

Dear Sir,

Ten years ago Sir Lawrence Gowing remarked that "elegant connoisseurs" did not care for Turner. Apparently neither do the panellists of your "World's greatest paintings" [*ILN*, June, July, August], since not one of them is recorded in your August issue as casting a single vote for any of his works. Your readers, however, put his *Rain, Steam and Speed* seventh and *The Fighting Téméraire* equal 15th.

It is perhaps not surprising, therefore, that the popular demand for a proper Turner Gallery to house the Turner Bequest has met with so little establishment support. If those two pictures were displayed in such a setting, I am sure that even your panellists could not fail to notice that they possess in abundance that magic which Edward Lucie-Smith considers to be the hallmark of a great painting.

Selby Whittingham

Turner House

153 Cromwell Road

London SW5

Editor's note: *Rain, Steam and Speed* was in fact nominated by two contributors, and was reproduced in our July issue, and three other paintings by Turner were also nominated, but none of them received enough votes to reach the top 20.

### The role of television

From Mr John Tusa

Dear Sir,

Lord Thomas ["London Notebook", *ILN* August] assures us that films and television cannot communicate ideas or argument, only emotions. The rest of his "Notebook" then demonstrates that the written word can be used in a pretty emotive way. Ideas and argument are singularly absent from a piece whose wholesale and unsubstantiated condemnations reveal the depth of Lord Thomas's anti-television prejudices but little sign of depth of thought. The article would not matter if he were not who he is, with—so we are told—the Prime Minister's ear.

He is on weak ground to start with by declaring that he did not follow the Beirut television coverage "minutely". As a basis for root and branch condemnation that seems inadequate, but he plunges into the thickets of his hatred of television and all its works. "Television men of the world united to draw provocative replies from the President, the Secretary of State... and so on." What, were there no newspaper reporters present? Does no such journalist ever attempt to draw a provocative reply from a head of government? The point is that Lord Thomas is not thinking as he rants round modern history blaming television for

everything from the decline of the political weeklies—well there's a giveaway—to maintaining a parochial intellectual culture—an odd charge against a medium which by televising Wagner's *Ring* brought it to a bigger audience than ever before.

If Lord Thomas is serious, perhaps he would offer a serious reply to the following questions about television and the Beirut crisis. Did television coverage prevent President Reagan from a policy which he would otherwise have attempted—a rescue by force or massive retaliation after the hijack? Or were both impracticable from the outset before the networks became involved? Did the television coverage hasten the hostages' release by making it a priority issue? Were the Shia militias created by television coverage or, if not, was their cause advanced one millimetre by their gun-waving exhibitionism? Does anyone think better of them as a result? And is it not true that in the circumstances of a hijack where either rescue by force is possible or identifiable retaliation is a feasible option, neither policy would be foreclosed by even the most emotional television coverage, because it is always open to politicians to convince the public—through television—that a hard action which may cost innocent lives is the best action for the civilized world?

I hope Lord Thomas feels better now that he has got his prejudices off his chest. But for a man in his position, he should watch what he says. Some people might take him seriously.

John Tusa

21 Christchurch Hill

London NW3

### Improved cinema attendance

From the Sales Director of Pearl & Dean

Dear Sir,

My answer to your heading "Why don't we go to the pictures?" [*ILN* May] is very simple—we do! I can report that in this British Film Year cinema admissions (not counting a superb December) were up more than 50 per cent in the first four months against the same period in 1984. The cinema industry in this country is enjoying a period of optimism and re-investment, and with the superb film product to come as far as the eye can see there is every reason to hope that this improvement will be maintained.

John Adley

The Pearl & Dean Group

15/17 Broadwick Street

London W1

### Correction

The decorations worn by the Queen in the portrait published in the July issue, page 14, were the Order of Canada, with the red and white ribbon, and the Order of Military Merit, with the blue and gold ribbon, and not as described in the caption.



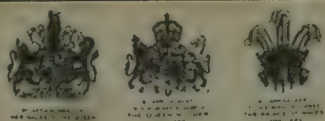


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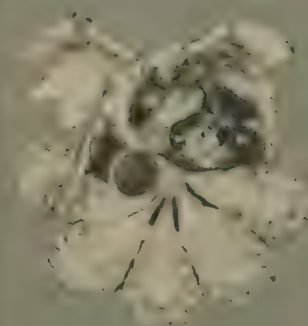
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An English gold heraldic hand in the form of a brooch. Set with rubies and enamelled leaves. English c. 1880.



A four coloured gold pendant in the form of a winged dragon set with diamonds. c. 1820.



A French neo-Gothic gold brooch/pendant in the form of a winged dragon set with diamonds. c. 1880.

All the jewels are shown life size.  
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# ENCOUNTER WITH ALAN DAVIE

by Roger Berthoud

Whether painting, making music, diving or gliding, this artist seeks to tap the mysteries of the universe and communicate his excitement.



In the garden of their house on the Caribbean island of St Lucia, Alan Davie and his wife Billie watched fascinated as a golden oriole threaded onto a banana leaf a long fibre it had peeled from the edge of a coconut frond. Davie marvelled at the innate skills which the oriole used to build its nest. Describing this at his home in Hertfordshire, where he spends half the year, he commented: "When I'm working well, I'm working like the golden oriole."

Sheltering behind a flowing beard like some shy Scottish prophet, he lamented that man had lost all those natural abilities which, like orioles, he must once have had. "Through evolution and the development of consciousness, we have lost the knowing that is beyond knowledge. Art, and

religion, are trying to get back this lost condition." His success in finding and re-creating on canvas something of that lost magic can be judged from his recent paintings on show at the Gimpel Gallery in September.

Talents were showered on the child born nearly 65 years ago at Grange-mouth in Stirlingshire. His father was a painter, showing locally and teaching art at secondary schools. Both parents came from intensely musical families, and his mother was a very good pianist. Young Alan soon showed a marked talent for doing pencil portraits of his schoolmates, and passed his piano grades with honours. When at 17 his father encouraged him to paint in oils, he showed a natural feeling for texture, and reproductions of Van Gogh, Cézanne and Degas

excited him greatly. But at Edinburgh College of Art his teachers were outraged when he excitedly dashed off in 30 minutes a vividly coloured nude over which he was supposed to toil for a fortnight. He was told he must learn to walk before he ran. "I felt they were determined to knock everything out of me," he recalled.

When he himself taught, at the Central School of Arts and Crafts in London and elsewhere, he told his students that technique was about developing something they were doing *now*, not something to be acquired first, and that nothing new could be done based on old preconceptions. Believing that art is inside everyone, he tried to stop them weighing up what was right and wrong, urging them to make marks without thinking, then to



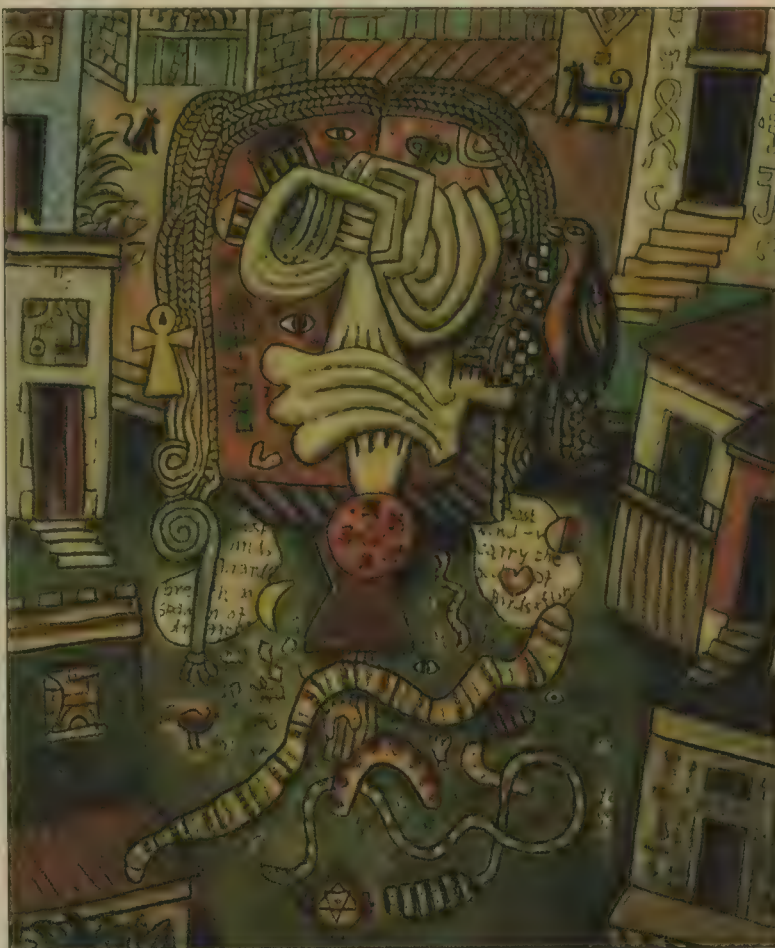
compose badly. "After a few days the results were so dynamic they had to agree something extraordinary had happened. They were producing compositions on a psychic level."

Bored by life classes at Edinburgh, he repaired in the evenings to the craft departments, making and later selling jewelry, silverware and pottery (in 1951 he designed the jewelry Vivien Leigh wore in *Antony and Cleopatra*, and being then a romantic dandy, wore some himself). At that time he discovered jazz. Hearing the saxophonist Coleman Hawkins in Edinburgh was an overwhelming experience. "Those black fingers over the gold keys—my hair stood on end, I was so excited. I bought a tenor sax and taught myself." Later he added clarinet, flute and cello, playing saxophone in a jazz band when he joined an anti-aircraft regiment in 1941, "sitting in" at London jazz clubs with such musicians as Ronnie Scott when on leave. Discovering modern poetry, he began to write poetry himself.

Indeed when he was demobbed in January, 1946, writing and music attracted him more than painting. After teaching art to young children, he became a full-time jazz musician with the Tommy Sampson orchestra, hand-picked to eclipse Ted Heath's. One-night stands around the country soon palled however, so he took up an art college travelling scholarship he had won in 1941. The thrill of painting came back when, in 1948, he and his new wife (a former pottery student) stumbled across the first post-war Venice Biennale, then the most important international exhibition. "We saw so much fantastic art: it suddenly seemed a living thing. I felt I had to start painting again, and I have never stopped since."

After several months seeing Italy he had an exhibition back in Venice. The collector and patron Peggy Guggenheim peered into the window and thought, "This must be an American painter, how come I don't know who he is?" "She went in and bought something, was extraordinarily encouraging, and we became great friends. She gave me the addresses in London of the Lefevre Gallery and the Gimpels. Peter and Charles Gimpel were very helpful and took me on straight away."

The Gimpels showed Davie's work for seven years without selling a single picture, but in the 1960s his reputation began to soar. "Originally I fitted into the abstract expressionist category. But galleries are always looking for new *avant-garde* movements... they don't seem to realize good artists are always *avant-garde*. My work doesn't fall into any category, and they don't like that. The Tate Gallery has about eight of my things, but you never see them hanging—a lot of stuff has to be stuck away to make way for a lot of rubbish. It's a bit saddening in a way. One gets older and feels one is being pushed aside and neglected. But that's only a superficial part of the artist's existence, to do with the ego. The actual process of being an



Alan Davie contemplates some earlier incarnations, opposite; and two recent oils—*Village Myths*, top, and *Hallucination with Red-Headed Parrot*, above.

artist is a purely private, almost religious thing."

Though Davie now has many friends and patrons in New York, his first visit in 1946 removed some illusions. No one in the art world there knew where good jazz could be heard—he had to call the *Melody Maker's* correspondent—and they didn't seem to be really appreciative of paintings. "I began to think the whole art business was rotten: the Americans had money but no culture, so they decided to buy themselves the best culture in the world. New York was rather slummy and inefficient: litter, squalor and a lot of races thrown together."

How different from this flawed metropolis were the pure worlds of gliding, diving, sailing and music-making. He discovered gliding when taking his daughter to Whipsnade in 1960. "There above the ridge of the hill were planes hovering like hawks. I had often thought it would be wonderful to go up there with the birds." He investigated, was taken up and turned green with sickness and fright. But he tried again and eventually bought his own glider, even soaring in the Swiss Alps and Sierra Nevada, riding on waves of air from the mountains. "It's an incredible experience, an experience of being a bird, not like a bird."

"It's like the experience of paint-

ing—getting in touch with the creative centre of the universe, the unknown, the inexpressible. It's the same with sailing: you get so close to the elements you become part of them and lose your identity in this incredible oneness."

Thirty years ago, through the painter Patrick Heron, Davie discovered Cornwall. Not the art colony of St Ives with its ghastly touristic accretions, but the untamed splendour of the Land's End area, where he bought a deserted farmhouse. "The primeval quality of the landscape excited me—climbing down cliffs to rockpools and swimming with the seals, surrounded by cormorants and guillemots. People have some notion that painters need things to paint. For me it's a case of communion with the spirit of the place, with the gods—not expressing what one experiences, but heightening one's awareness of the mysteries of life."

In Cornwall he started a gliding club, and began diving with mask and snorkel. "That was another incredible experience, taking one out of everyday reality into some of the most astonishing life on the whole planet, and with that strange sense of weightlessness. People have thought my paintings, which have things floating in an indefinite space, have been influenced by this. But I was painting that way before I started diving—the actual experience was a confirmation of something I had already discovered."

Then came St Lucia. "We had an architect friend working on a project there, and he suggested we came over. We thought it would be too hot, but found it delightful, quite humid but with a lovely wind. I was knocked out by the tropical landscape—great volcanic peaks coming straight out of the sea to 3,000 feet—the wonderful vegetation and the people. Again, the place is full of spirits, which gripped me enormously. The life force in the tropics is so violent and virile, and one feels so close to this tremendous force—and it's that force one is working with in art."

They rented a house, and for the last few years have spent six months a year on the island. Davie does his drawings there, developing ideas first in black and white, then in watercolours, rising at dawn and working until lunchtime. The rest of the day is devoted to diving and underwater photography, some strenuous gardening, and finally to music-making, playing cello to his wife's piano. On returning to England he works up the drawings into 25 to 50 large oils a year, a remarkable output.

His work has become steadily less abstract, and has recently been influenced by his discovery of primitive Indian painting and religious art, especially that of the Jain sect. "The potential for painting is limitless," he says with that sense of excitement and wonder which his best work so vividly communicates.

Alan Davie's recent work is at the Gimpel Fils Gallery, 30 Davies Street, W1 from September 17 to October 19.



# THE STRUGGLE FOR EDUCATION

Few subjects divide the English as sharply as education. There is agreement on one point—that it is not as good as it should be—but on very little else. In this feature we attempt to break away from fixed positions by re-examining the successes and failures of the present system with reports by three eminent edu-

cationalists on developments in the primary, secondary and higher sectors, and comments from Sir Keith Joseph and others in the front line. We also explain the new examination system and describe how one headmaster forged a “post-modern” comprehensive in Paddington. Photographs by Janine Wiedel.

## The half-turned key

by Stuart Maclure

The English system still opens doors to the brightest at the expense of the rest. A low average results and the nation loses thereby.

Education was believed to hold one of the keys to a better world when, at the height of the Second World War, R. A. Butler and Chuter Ede mobilized the political support for a brave new Education Act.

The shortcomings of English education were obvious. (It is better to write “English” rather than “British”, for, between them, the four countries of the United Kingdom have three educational systems.) It was too narrowly based—too few people got more than a rudimentary education. And it was unfair—the dice were loaded in favour of the well-to-do.

The combination of these two weaknesses produced an educational system of extremes: there was a narrow, educated élite emerging from the public and grammar schools, and from the 1 to 2 per cent of the population which made it to the universities; and there was a large mass of the population whose horizons were bounded by elementary education and who, having left school at 14, depended on apprenticeship and night school for any further advancement.

Forty years on, these are still the glaring weaknesses of the English education system: its narrow base, its social bias and its mixed quality.

International comparisons such as those conducted by the International Association for the Evaluation of Educational Achievement (IEA) show up the unevenness of English education. Sixth-form work in English schools includes some of the best in Europe, but the average performance, at all ages, is well down the list. Recently, Professor Sig Prais, of the National Institute of Economic and Social Research, published a painstaking analysis of research which concluded that while clever children in England do as well as

or rather better than their German contemporaries in mathematics, there is clear evidence that the German *average* standard is considerably better than the average English. In fact, he found that on average the English do no better than those Germans who form the lower half of the ability range.

Similarly, there are good reasons for thinking that the standard of the English university degree stands well up to international comparison: although most English graduates will have had a narrower education, the standard of their specialist study will be high. But the number of university entrants in Britain, as a percentage of all British 18- to 19-year-olds, is much lower than in all our international competitor nations. British standards seem to be kept up by excluding many potential students, some of whom would certainly do well, but who collectively might lower the average standard while broadening the base.

The regrettable fact is that in spite of this massive expansion of the university population—from 50,000 in 1938-39 to 292,000 in 1983-84—there has been no increase in the proportion of students drawn from working-class homes. If anything, it has gone down.

The same social imbalance can be traced at the O and A level stage and shows up in the wide variations in success rates between inner city slums and affluent suburbia. At opposite extremes in the official statistics are Newham, where only 11.4 per cent of school leavers get five O levels or better and 4.9 per cent get two or more A levels, and Harrow where the equivalent figures are 37.2 per cent and 21.2 per cent.

To make sense of the present situation, however, it is necessary to understand how the focus of attention has

shifted over the past 40 years. For 25 years or more the emphasis was on expansion and the opening up of opportunity. This coincided with demand-led pressure for more, partly the result of demographic trends, partly because the additional population was prospering within the school system and demanding more.

But quite suddenly in the 1970s, about the time of the oil crisis of 1973, the emphasis changed. The birthrate had begun to fall in 1965; by the mid 1970s it was clear that contraction, not expansion, was to be the order of the day. Inflation and economic crises sharpened the squeeze on resources. Unemployment began to rise. There was an even sharper rise in youth unemployment. Employers, able to pick and choose who to take on, began to voice general criticism of educational standards which had all along been uneven and, in average terms, rather poor.

The focus of attention shifted away from larger social aims of a fairer education system with more opportunity for everybody and returned to much more practical matters.

This was the Great Reaction, dramatized in a speech by Prime Minister James Callaghan in 1976 at Ruskin College when he called for a Great Debate (how these cant phrases recur again and again!) and concentrated on such essential issues as the link between education and employment, the basic components of the school curriculum and how these should be controlled, the assessment of performance, the availability of vocational education and alternatives to unemployment involving training and vocational preparation. (It was during this period that the Manpower Services Commission assumed its present role as one of the Government's chosen instruments of educational change.)

The change of emphasis, which included much generalized criticism of schools and teachers, expressed lay frustration not just about education but about the failure of economic management by governments of both



Learning together at St Mark's Junior School, Kennington: today's education must cross ethnic barriers.

parties, going back over a generation. Sir Keith Joseph is only the latest and most potent exponent of these new concerns. He has been appalled by the low standards set before average pupils and the failure to meet the needs of the bottom 40 per cent. He has become a reluctant centralizer to remedy this.

As recognition of the desperate nature of Britain's economic situation has sunk in, so, too, has the belief that the education system must be directed towards the main objective of current politics: the regeneration of the economy. And, because of the time-scale of governments and the cast of mind of politicians, this means concentrating on the existing constituents of the system—the management and leadership of the schools, the teaching ability of the staff, the content of the curriculum, the examinations, the balance of studies in higher education; and, throughout, on ways of making all





educational institutions sensitive to, possibly dependent upon, the needs and wishes of industry and commerce.

As far as it goes it makes a lot of sense. Many dotty things happened in education in the 1960s, as in every other department of life. Perhaps the time was ripe for a change of direction.

Education does need to look to its basic standards. It does need to relate to *all* the needs of young people, and the need for employment must be near the top of the list. But the trouble with this single-minded concentration on education as a preparation for employment is that it has two side-effects.

First, it leads to the orchestration of criticism of schools and teachers which as well as being unfair is demoralizing and makes bad things worse. The result has been an all too obvious crisis, ostensibly about pay, but really about teachers' sense of being unloved.

Second, it does nothing to build up the kind of educational system which is really needed to tackle the industrial and commercial challenge which faces Britain. It entrenches still deeper the

distinction between "academic" and "practical"; between the small élite group who go on to qualify for the top professional and managerial jobs, and the mass of the population for whom higher education is essentially something for "them" and not for "us". Meanwhile in the United States and Japan advanced education is the expectation of half or more than half of the population, and the reserve of highly educated manpower is both culturally and commercially crucial to their success as modern communities, capable of managing and thriving in the post-industrial world of the 21st century.

So, how good is our educational system? The honest answer has to be: not very good. It is still narrow and exclusive. Some of Sir Keith Joseph's centrally directed improvements may make it a more efficient, narrow and exclusive system but they get nowhere near the heart of the problem.

In essence this is because they are defeatist about Britain's educational potential, framed within traditional British assumptions (backed up by

traditional British school examinations) that two-thirds of the population must leave school at 16 and get a job. This assumption is no longer functional in a world where jobs at 16 are rapidly disappearing for good. Hence the frantic improvisation at the Manpower Services Commission and the hugely expensive Youth Training

Scheme—to fill the gap which education with its present characteristic limitations cannot fill. But that is another story of missed opportunities: the failure of British employers to train an efficient and adaptable work force.

*Stuart Machure is Editor of The Times Educational Supplement.*

## The primaries' Everest

by E. C. Wragg

For 25 years primary schools enjoyed a boom, with progressive thinking in the vanguard. A backlash followed, but prospects now look brighter.

A crude graph showing the fortunes of primary schools since the end of the war would look like Mount Everest, ascending consistently from 1945 until the early 1970s, and plummeting from then to the present day. It is not quite so easy to assess progress in education in England and Wales, however. Contrary to the tradition in most of Europe and the rest of the world, where edu-

cational aims, curricula and forms of assessment are all determined centrally in the capital city, we encourage individual schools to decide what they do, albeit under the surveillance of their local authority.

This unique form of localism has allowed some 30,000 primary schools to evolve in their own way, many emphasizing imaginative writing ➤





and the expressive arts, others concentrating on project and topic work in science, some exploring so-called modern mathematics, and yet others refusing to touch it.

Victorian time-travellers visiting a 1945 primary school would not have been too shocked. Many of the buildings with which they had endowed the nation, the all-age Board and village schools catering for five- to 14-year-olds, were still in use, desks stood in rows, a "fair hand" was still valued as offering a possible escape from the factory floor into the offices, and mass chanting of tables or other worthy facts was a familiar ritual. Classes may not have been quite as large as the 80 or more faced by the Victorian schoolmaster and his 14-year-old pupil assistants, but, with many teachers still to return from the war, groups of 50 were commonplace.

For 25 years after the war primary schools enjoyed an unparalleled boom. A doubling of the teaching force brought class sizes down to a level where children could be treated as individuals, new school buildings, lighter and more spacious than the gloomy Victorian three-deckers, and lightweight modern furniture, permitted movement and facilitated project and topic work. The development of countless new, often individualized, reading and number schemes, multi-media packs and colourful science kits, placed emphasis on discovery-learning and child-centred teaching.

The nation's appetite for momentous statements on education in the 1960s was voracious, and some published tomes, like the Robbins report on higher education, became blueprints for a whole decade or more. In 1967, however, the Plowden report, *Children and their Primary Schools*, proved to be a turning point of a quite unexpected kind. Initially public reac-



**Freedom of expression, strongly encouraged at primary level, top, gets added directional encouragement at private schools like Dulwich College Preparatory, above.**

tion was positive and supportive. The report appeared to be distilling the best of current practice, and the opening sentence of its first substantive chapter read: "At the heart of the educational process lies the child"—no ambiguity here about what philosophy it would endorse.

Indeed the Plowden report was published at the very moment when creative drive and buoyancy in the primary sector were at their peak. Teachers and administrators came from all over the world to see what had been achieved, and American educators in particular were envious of the level of attainment and the degree of pupil independence being nurtured, especially in the British infant school.

What is more, the report emphasized the importance of parents, both through its commissioned research on factors affecting pupil learning, which showed how important parental atti-

tudes and support were, and through its condemnation of schools which attempted to exclude parents or permitted no proper consultation and right of access. The subsequent establishment of Educational Priority Areas, mainly in cities like London and Liverpool, reflected international concern to give fair chances to all pupils, rich or poor, indigenous or immigrant.

It was all the more surprising, therefore, that not too long after 1967 a variety of factors, some predictable, others out of the blue, should combine to reverse what had seemed to be an endlessly rising graph. The most immediate of these was criticism of the predominantly "progressive" tone of the Plowden report. Traditionalists argued that only the best teachers could manage classrooms where several activities might be taking place simultaneously, and where pupils might be moving about freely in quest

of information for their manifold projects. A report produced by the National Foundation for Educational Research in 1972 claimed that standards of reading had even begun to fall, and though their survey was subsequently discredited in the 1975 Bullock Report for inadequate methodology, it had in the meantime been seized gleefully by hostile politicians like Dr Rhodes Boyson to flagellate what was thought to be prevailing orthodoxy.

Yet visits by Her Majesty's Inspectors revealed a different picture. Estimates of the extent of progressive teaching, as advocated in the Plowden report, varied from one in six to one in 20 classrooms. The trendy, way-out primary teacher who gave not a jot for spelling accuracy or systematic study appeared to be not unknown but certainly not in a majority. Even Professor Neville Bennett's 1976 study of progressive and traditional teachers, another report used to scourge primary schools, showed that over 90 per cent of the most informal teachers thought basic skills to be "important" or "very important".

By 1978 the finding of a major Inspectors' survey of primary schools that only one class in 10 was enjoying a decent science course and that very few children studied the physical sciences was a further blow. What was worse, it came at a time when falling school rolls, with numbers down by a third compared with the 1960s, were leading to the closure of thousands of small rural and inner-city schools and the demoralization of teachers.

Thus in 1985 primary education is at a lower ebb than it ought to be. A shoddy 1984 DES paper on the curriculum gave it just 1½ pages compared with 22 pages for secondary schools. Yet there is much to be optimistic about. This year 10,000 primary schools have combined to survey the whole of Britain as part of the BBC Domesday Project marking the 900th anniversary next year of the original. It has been a magnificent team effort. Furthermore, the biggest fall in rolls is over; numbers go up from 1986.

Given that primary school children will be only in their 20s in the year 2000 and will live most of their lives in the 21st century, the best preparation for our complex bureaucratic and technological society would appear to lie in a combination of that energetic drive and emphasis on imagination and initiative typical of the best topic- and project-centred work of the 1960s, and more systematic study and activity in key areas such as science and technology. New recruits to teaching are now four-year trained graduates of the highest calibre, and with three out of five teachers over 40 by 1990 the profession has the maturity to manage the challenge it faces. It is time for a fresh spirit of support for primary education after its years of neglect.

*Professor E.C. Wragg is Director of Education at Exeter University.*



# A secondary revolution

by Mary Warnock

Education determines a child's future and schools — particularly comprehensive — should give more credit to practical, and not only academic, achievements.

The sights of secondary education must be set on life after school. Before the war no one had any doubt about this. If a child was clever and lucky and worked hard, he might win a scholarship that would take him to a grammar school, and there, whatever his background, he could work towards becoming a member of one of the professions, hoping to go to university on the way. His life-chances would be the same as his brother's from Eton or Winchester. Those who did not win scholarships left school early and aimed lower. But for them, too, school was a place where they were taught what they were thought to need for the kind of work they would, with luck, find themselves doing.

In the 1960s a different philosophy of education seemed to prevail. From primary school onwards the emphasis was not on the child's future needs, but on the process of education itself. School must be above all a source of enjoyable experiences; it must be the garden in which the child could blossom and "grow". There was no end to the horticultural metaphors used to define the purpose of education, in those somewhat self-indulgent days. But the climate has changed. We know now, just as surely as we did in the 1930s, that education determines the future of the child, and that it must be to his future life that its efforts are directed.

The true revolution of the 1960s lay not in a new concept of education but in the rise and spread of the Comprehensive ideal. This has been a permanent and enormously significant change. The demise of the grammar school for selected clever girls and boys has, I sincerely hope, at last been accepted. Education is no longer divided into what is worth providing ("good" or academic education) and what it is merely a statutory duty to provide. Discussion is no longer centred on how to divide the sheep from the goats, but on a proper and forward-looking curriculum for everyone at school.

At first, comprehensive education was held, both by its defenders and its opponents, to entail radical egalitarianism: everyone would be taught together, everyone would do the same work; in mixed-ability classes the abler pupils would be set to help the less able. According to their stand-point, prophets foresaw the bright dawn when everyone would learn Greek and study microbiology; or the dread day when no one would get beyond the *Janet and John Readers*, on the ground that not everyone could go further.

The more extreme predictions have now been more or less forgotten. We accept that there are good comprehen-

sive schools and bad ones; and that schools in middle-class neighbourhoods are more likely to be sought after than those in run-down and deprived areas. But hardly anyone seriously argues that some children should be selected for "good" education, and the rest relegated at the age of 11 to an acknowledged worse. It is recognized, too, that within a comprehensive school many different things can be taught, in many different ways.

But there is still a residual belief that academic subjects, the ability to write essays, translate passages from ancient or modern literature, or solve problems in mathematics and the physical sciences, constitute *true* education.

The present Government, to its credit, has recognized the importance of the 40 per cent of children now deemed to be so far from the academic ideal as to be unfit to take any examination at all. Moreover Sir Keith Joseph has demonstrated a belief in non-academic as well as academic education by backing the proposal to merge O level with CSE. But I doubt whether this change is radical enough to eliminate the frustration and boredom suffered by many secondary school pupils, and the consequent waste of talent, to say nothing of the violence and ill-discipline with which we are all too familiar.

If we really believe, as we claim, that practical skills are as valuable as knowledge that can be written on paper, then we must demonstrate this belief in the arrangements we make for secondary education. Teachers must think of themselves as teaching people how to do things they could not have done without school; and the taught skills, besides those of writing, translating and finding out about the past, will include skills of talking, of making things, mending them, making them grow, or programming them on to computers.

The ultimate proof of our belief in these skills will be a radical reform of the examination system. Examinations must test not only knowledge but the ability to do things. Instead of great blocks of examinations at 16 and 18, we need a series of graded tests, set to represent roughly a year's work, in both practical and theoretical subjects, to be taken by anyone when he is ready. If a candidate failed a test the first time, he could take it again, like a driving test. He need not be a pupil at school to take the test; he could take tests long after he had left. Every pupil, however, when he did leave school, would have some recorded successes to his name. The high-fliers, bound for university, would have, say, grade 8 theoretical physics with distinction, as well as perhaps grade 5 flute-playing



Calculators are everywhere—but does the education match the technology?

and grade 3 spoken German. Others might leave with a number of practical grades only, or combined with, say, grade 1 written English. All pupils would have a leaving certificate recording their achievements, for all to see.

Such a system would entail a fundamental reorganization of schools. And where better than the comprehensive schools to undertake this? Pupils would be grouped by age, for social, pastoral and advisory purposes, under a form-tutor. But for their work they would go to whatever room or laboratory was holding classes in the appropriate grade for their needs; and they would mix there with pupils of other

ages, and pupils from outside school altogether. They might have to go for some of their classes to other schools, or colleges of further education. They might have to do some of their work in the evenings or on Saturday mornings. But with readily attainable targets their motivation for the work would be vastly improved. Most would want to move on to the next grade, in their own interests. Problems of discipline would, I believe, be greatly diminished.

The only question is, are teachers confident enough in themselves to envisage radical change? I can only hope that the answer is "yes". For the climate among the public is favourable.

Lady Warnock DBE is Mistress of Girton College, Cambridge.

## The logic of aiming higher

by Maurice Peston

Higher education in Britain has an international reputation for excellence, so why is it under attack from the Government and other quarters?

It might be thought that the aims of higher education are obvious. There are students to be taught and scholarship and research to be pursued. It might also be thought that to a remarkable extent Britain achieves these aims. The standards of our degrees, especially first degrees, are universally recognized to be high. Our successes in research (largely but not entirely in fundamental science) are equally well known. Relative to population or average income they are probably the best in the world. The same may be said for scholarship in the arts

and humanities. Even research in the social sciences, which so many people love to hate, is well up to world standards. In my own subject of economics our best people are as good as anybody and the average compares favourably with most countries.

If we apply different criteria, such as cost and demand, again we score well. International comparisons of costs per graduate have continually shown that our higher educational institutions are most economical. Moreover, bearing in mind the strict academic conditions for entry—the dreadful A levels—>>>





the system has shown itself capable of responding to student demands in the aggregate and by subject area.

Yet higher education is under attack. Why?

One view, increasingly broached in academic circles, is that we are witnessing an increasingly authoritarian Government endeavouring to frighten one of the few sources of independent power and criticism in our country. I am inclined to doubt this, partly because the critical scrutiny of higher education predates the present attack by several years.

All the evidence suggests that what is really central to present policy is the Government's wish to save money on public expenditure, of which education is only a part. They are arguing that such cuts matched by equal tax cuts will make us all better off. Most economists, including me, believe that doctrine to be erroneous in theory and not supported by the evidence.

Yet if higher education institutions perform well—and certainly relative to international standards they are good, which is more than can be said for manufacturing industry—it is paradoxical to wish to cut them. But let it be accepted, for the sake of argument, that we do not want student numbers to expand. Are there similar grounds for cutting back on research and scholarship?

It has always been accepted that teaching and research must go together in higher education. First-class teaching can occur only in a research environment, and researchers in many if not most subjects are improved by student contact. But that does not mean that the relative importance of teaching and research need be immutable. It might be desirable to expand the one more rapidly than the other. In the case of scholarship in the arts and humanities the debate is about a civi-



**The advancement of learning: intellectual and physical skills are both vital to society. Top, students at London University; above, Vauxhall College of Building.**

lized nation's use of its growing resources and it must be decided by argument: the immediate benefits neither can nor should be quantifiable. It may be noted *en passant* that, to the barbaric eye, the scholar never seems to be working as hard as (say) the advertising executive or the navy.

Leading scientists would say of their subject that it, too, must be pursued only for its own sake or for glory if success is to be guaranteed. For science and engineering there is also an economic argument. Our standard of living in the sense of our ability to buy things depends on the efficiency with which we produce them. This might be thought of statically in terms of choice of available technology, or dynami-

cally in terms of the discovery and introduction of new technology. Given the rapid simplification and dissemination of new techniques, especially to the Third World, those in the developed world who wish to remain ahead must invest more and more in science and engineering. They must also invest more and more in high quality personnel, thus adding to their stock of human capital.

This leads to the conclusion that restrictions now in higher education will save a little money, but will impoverish us in the future. It is necessary to emphasize as well that with all kinds of research becoming more expensive, retaining our position at the forefront will require a more than proportionate

expansion of the funds made available.

What the critics want is a system more responsive to the economic needs of the nation. They claim, in particular, that university courses are in the wrong fields (not enough science and engineering), insufficiently applied and vocational, and irrelevant to the needs of industry.

The standard answers to this are: that it misses the point, which is that the role of higher education is to provide the breadth and foundation on which a vocation can be built; that it is useless offering courses that students do not want, and that the employment experience of students shows that the right courses are offered, albeit with a time lag; that our universities and polytechnics are already as science- and engineering-biased as those of our competitors abroad; and that industry should not confuse its short-term needs with its long-term interests. Many university teachers would also add that it is not they who have failed the nation but industry itself. Certainly, those businessmen who deign to tell us how to run our affairs would do better to concentrate on their own operations and those of their colleagues.

Nonetheless, I am bound to say that there is a certain amount of right on the critics' side. Higher education cannot absolve itself from our relative economic failure, and we cannot be happy about our limited success on the applied side. This is surely connected to some extent to the antipathy which graduates, especially the best ones, show to careers in industry.

Defining the problem does not necessarily lead to the solution. My own judgment is that the answer is more likely to be found by offering incentives rather than threats—and for that we must find more resources. Instead, we have a policy of cuts which in the fairly near future will lead to the threat of compulsory redundancy of academic staff. It is even possible that one or more universities will find itself bankrupt, able neither to meet its bills, nor safely to borrow on the assumption that more cash will flow later on.

The journal *Nature* recently said of Sir Keith Joseph's Green Paper on the future of higher education: "Shabby is the word for this literally appalling document, and calculated indifference is the only way of describing the policy it embodies." But the shabbiness of the Green Paper is really irrelevant. Higher education institutions are already physically shabby and becoming more so. Contraction of the system, implying little recruiting or promotion, and low relative salaries will lead to a considerable brain drain, and intellectual shabbiness must be the inevitable outcome. As an economist I find it hard to believe that the result will be economic gain. Instead what increasingly appears to be our inevitable doom will be on us even more rapidly.

*Maurice Peston is an economics professor at Queen Mary College, London.*



# How the GCSE will work

by George Low

Next year an examination combining GCE O levels and CSEs will be introduced with more standardized grading and promoting a broad general education.

Public examinations are among the few fixed points of the educational system. Yet every 20 years or so they go through a revolution. Next year one of the biggest upheavals this century will be initiated with the introduction of the new General Certificate of Secondary Education (GCSE). It will bring together the GCE O levels and CSEs which we have known for 34 years and 20 years respectively, changing the whole method of examination, the kind of grades given and the syllabuses taught in the schools of England, Wales and Northern Ireland.

The man overseeing the operation is Sir Wilfred Cockcroft, a bluff Yorkshireman who is chairman and chief executive of the Secondary Examinations Council. His deadline is 1988, when the first GCSE certificates will be awarded to one million 16-year-olds, and among his preparatory tasks is to drive around the country talking to the secretaries of the eight GCE and 12 CSE boards who are writing the new GCSE examination syllabuses.

The examining boards have already been reorganized into five regional groups, each of which has a GCE board as its "flagship". Many names like Oxford, Cambridge and the Joint Board (Oxford and Cambridge) will disappear for O level, to be merged in the Midland Examining Group.

The examining boards have been drawing up new syllabuses to meet specifications or criteria laid down for 22 different subjects by Sir Wilfred and the Secondary Examinations Council and approved by the Secretary of State for Education, Sir Keith Joseph. The aim of these criteria is to define and specify what knowledge and skills each subject should contain, thus ensuring a greater degree of standardization across the examining boards. Some of the demands will be novel—for example, GCSE English will require candidates to take tests in speaking and comprehension.

The grades to be awarded in the summer of 1988 will be broadly equivalent in standard to those of the

present O levels and CSEs. The GCSE will have seven grades from A to G, with the GCE boards having responsibility for the top three (A to C) and the CSE boards for the rest. The examination is intended to cater for nearly the whole range of ability, though there will be special papers for the more able. A large part of the course is intended to be practical and marked by teachers during the year.

Perhaps the most important change in the grades for the GCSE will lie in the firm criteria set for each level of achievement. In a celebrated speech at Sheffield in January, 1984, Sir Keith Joseph set out his plan for "criterion-referencing" the new examination grades. Definite standards, he argued, would give teachers and children something fixed to aim at. Sir Keith stated his hope that with criterion-referencing, 90 per cent of the school population would be able to reach CSE grade 4 in several subjects.

At the other end of the ability range, Sir Keith is proposing Distinction and Merit awards for outstanding candidates who get As and Bs in at least six or seven subjects. The aim is to promote a broad general education up to 16 rather than early specialization.

Next year there will be a new examination for 17-year-olds staying on at school, called the Certificate of Pre-vocational Education (CPVE), covering a wide range of subjects and activities over a one-year course. In addition, a new Advanced Supplementary (AS) level is planned, probably for 1989, aimed at broadening the curriculum of sixth-formers. Instead of taking three A levels, students will then be able to get to university with a combination of A and AS levels. This will be accompanied by a new grading scheme for A levels in 1987 intended to make the grades firmer, fairer and more comparable across the boards, and possibly by new technical and vocational qualifications to run alongside the GCSE.

George Low is Deputy Editor of Education magazine.

## Grades—old and new

GCE O level	CSE	GCSE
A		A
B		B
C	1	C
D	2	D
E	3	E
U*	4	F
	5	G

\* Ungraded. In O level grades A to C are usually considered a "pass" although the pass-fail distinction no longer exists.

Note: The key level of equivalence between the present exams and the GCSE will be at grade C (CSE grade 1).

# A comprehensive victory

by Simon Midgley

The site is split, the area scruffy, the pupils share 67 languages. Yet headmaster Michael Marland's school attracts parents and media alike.

Five years ago North Westminster Community School did not exist. Yet thanks to the energy, efficiency and skills in communication of its first headmaster, Michael Marland, it soon achieved a reputation for successful experiment, even before its students were first tested in public examinations this summer.

Marland's attempt to create a new comprehensive school in Marylebone and Paddington began when he was appointed headmaster-designate in the spring of 1980. For some years the area had been served by three nearby comprehensives: Sarah Siddons for girls, Rutherford for boys, and Paddington, a mixed school.

The first two were created in 1960 by splitting Central School, Regent's Park (mixed) into two. This school had been much favoured by the aspiring working class and had produced many a technician and secretary.

Paddington was the offspring of an unlikely marriage between North Paddington, a mixed secondary modern with a large West Indian and Irish constituency, and Paddington and Maida Vale Girls' High School, a grammar with a high percentage of local middle-class Jewish girls.

In the late 1970s Sarah Siddons, Rutherford and Paddington were hit to varying degrees by falling pupil numbers, rapid staff turnover and a large influx of immigrant children whom the schools had yet to learn how to educate. While their reputations varied, broadly speaking none of them was rated very highly.

The education authority resolved to solve the problem with yet another amalgamation, creating a new institution, larger than any of the schools individually but smaller than the three taken together. Despite bitter opposition from the National Union of Teachers and parents, the idea for North Westminster was born.

Within the constraints of having to inherit the former schools' buildings and staff, Marland was given the task of planning with an advisory group a new comprehensive with a fresh curriculum, new staffing structure and capacity for 1,750 pupils: His catchment area was urban, inner city and the home of a constantly mobile population of immigrants. There was little manufacturing industry and much commerce.

"We had the opportunity in 1980 to open a school with an absolutely unique pattern," he says. "We took a blank sheet of paper and said, 'What do we want to do?'"

In September, 1980, the new school opened on three sites. Rutherford and Paddington were transformed into two separate but equal status lower houses



Michael Marland, headmaster of the North Westminster Community School.

for pupils aged 11 to 14 feeding an Upper School based in the old Sarah Siddons building.

Rutherford, re-christened Marylebone, with 450 pupils, and Paddington, with 360 pupils, are rather like slightly grown-up primary schools. The former is housed in a well designed, relatively modern building just off Edgware Road within easy reach of the Underground and Marylebone Station. Paddington, farther west in a more residential and less commercial setting, is less well placed for transport and was built to a lower standard of finish.

Upper School, with 750 pupils, which the head likens to a sixth-form college starting at the fourth form, is housed in a multi-storey block in an urban oasis sandwiched between Westminster City Council's dust-cart yard and the North Thames gas depot.

On the face of it North Westminster's success might seem somewhat surprising given its oppressively urban setting, split site, the relative unpopularity of its former schools and that only 28 per cent of its pupils come from English, Scottish, Welsh or Irish families. Between them the pupils share 67 different mother tongues, 48 per cent live in homes where English is not spoken and 175 a year enter with only a rudimentary command of English. Visiting all three sites is rather like attending a permanent session of the UN Assembly.

How then has North Westminster managed it? The answer is partly to be found in the dynamism and brilliance of its headmaster who has succeeded in persuading middle-class parents that the school is "a good thing" despite the fact that traditional measures of excellence like public-examination results are still to come. Marland, 50 years old and a man of intense enthusiasms, has a genius for public relations. Well known as a prolific author, pundit and committee man, his contacts in



media and education circles are excellent. With his bow-tie, dapper yet donish air, he resembles a cross between Robin Day and David Bellamy.

While ensuring that the school could boast some real advances in terms of educational innovation, pioneering work in foreign language teaching (French, German and Spanish are compulsory for children in the first two years), a more broadly based approach to teaching science and technology, and a novel attitude to the performing arts—all younger boys study dance—he set about publicizing these achievements in the feeder schools, teacher-training departments and the media. Now North Westminster's reputation is such that it attracts an increasing number of pupils from middle-class homes as far away as Southwark, the Barbican, Islington and the Oval.

With falling rolls everywhere, the problem was not only to get the right cultural and social mix, but to attract pupils in sufficient numbers to make the school viable. The advantages of enlisting the support of well-to-do and powerful parents were not lost on him. By inviting well-known authors to award literary prizes and such like, a measure of celebrity status was conferred on the institution itself.

Today North Westminster is a judicious blend of the traditional and the progressive. "We are in a post-modernist phase," Mr Marland comments. Uniforms are worn in the lower house but not in the upper. Discipline is strict but teacher/pupil relationships are relaxed and friendly.

Aspiring to be all things to all men, the school tries to serve the community, involve parents and open its doors to pupils of all abilities while preserving its commitment to encouraging academic excellence. To some extent the sheer multiplicity of its clientele and the hydra-headed nature of its aims are its main handicaps. How do you serve the community if many of your children come from outside the immediate catchment area? How do you begin to teach pupils if they cannot even speak English? How can you retain a sense of intimacy and community in a split-site school of 1,500-plus pupils? And more to the point, perhaps, how do you manage such a complex organism?

The answer to the last question is that you run it on the lines of a business corporation. Teachers are expected to be good at forward planning and communicating by memo: farewell to cosy chats in the corridor or staff room. Centrally laid-down systems and guidelines govern the conduct of almost every aspect of the school's life. The school is run like ICI, and while the systems may be perfect, they do not allow for human frailty.

If North Westminster is a portent, successful comprehensive schools of the future will have more clearly defined targets, and more energy will go towards selling their image within their catchment areas.

# Figures on the front line SEPT 85

by Peter Wilby

**Sir Keith Joseph, 62**  
Secretary of State for Education and Science.



"The expectations of teachers and even of parents are far too low. In almost all their reports on schools, Her Majesty's Inspectors say that teachers are not stretching children enough. I am not just talking—or even talking mainly—about the very bright ones. All children, when they start school at five, are bright-eyed and eager. Yet, after 11 years, 40 per cent leave with no apparent benefit. The non-academic child is bored silly and switched off. We need to recognize that there may be more glory in raising the average or below-average child to a little more skill than in getting alpha-plus children through more O and A levels. At all levels of ability children seem to be under-achieving, in comparison with our neighbours in, for example, France, West Germany and Scandinavia.

"There are five main problems. First, comprehensives have tended to reproduce the grammar school curriculum. They undervalue or ignore the technical element. They put insufficient emphasis on children applying what they learn. Practical capability—the skills needed to design things, for example—should be part of the curriculum for all children. All should learn about the economic and other foundations of our society.

"Second, the examination system defines standards in terms of relative achievement. It tells us that one child is better than another but it does not enable us to measure what candidates can do because it does not set absolute standards of competence, skill and understanding. The system is disheartening and discouraging. It sets no stretching standards for any child.

"The third problem is the ineffectiveness of some teachers. I do not mean the very small minority of bad teachers; I mean the larger numbers who could get more out of their pupils, if more were expected.

"The fourth problem is the small minority of parents who do not recognize that they have a part to play in encouraging their children to learn.

"Fifth, the culture of our time is

egalitarian and against excellence; education, I think, suffers from the pernicious influence of television.

"In a free society there is a limit to what governments can do about these last two problems. But we are tackling the first three. We are defining the levels of understanding and performance required for the award of particular examination grades. We are improving the initial selection and training of teachers, with particular emphasis on the importance of classroom skills, and we are expanding in-service training. We are also trying to get agreement on a regular system of appraisal for teachers.

"Unless we tackle these problems, the danger is not just of further economic decline but of a cruder, less cultured society. My fear is that we shall be incapable of enjoying the increased leisure that technology is putting within our reach."

**Joan Sallis, 57**  
Chairman of the Campaign for the Advancement of State Education, a parents' pressure group.



"The present mood of the teachers is the greatest single threat to state education. There is a real danger that parents will opt for the private sector, not because they think it's better but because it's free from disruption. Whatever nuances of view you have about the teachers' tactics in the disputes of the past two years, they aren't rewarded sufficiently to ensure continuity of good supply. I have a son of 25 who is earning in the oil industry twice what a teacher could hope for.

"I don't think the answer is to reward teachers for all sorts of extras, such as lunchtime supervision, like people who are not professionals. Nor do I think the answer is to create grades of super-teachers. The quality of a school depends on team spirit and leadership, not on individual capacities. Teachers need a proper professional wage.

"And our children need a new Education Act giving them minimum entitlements to a decent education. This should include maximum class sizes for each age-group and minimum levels of

spending on books. The gap between the best and worst providers among local authorities is becoming unacceptably wide. I know of schools where there are even mixed-age classes of 40, where parents have to buy A level textbooks, where there is no remedial help for primary children."

**Heather Brigstocke, 56**  
High Mistress, St Paul's Girls' School.



"Girls are developing new aspirations; in career terms they are thinking along very much the same lines as boys. But teachers, and even more their parents, still find it difficult to see them achieving those aims. They think it's terribly difficult for girls to go into engineering. Mothers tell you that they were always frightful at maths and so they don't expect their daughters to be any good at it. The trend towards mixed schools has possibly hardened the stereotypes. In an all-girls school it doesn't occur to them for one minute that they shouldn't be doing physics or chemistry. I've just been looking at the physics exam results for my 13-, 14- and 15-year-olds. Numerically, they are the best of any subject they are doing. There is very little that governments can do. You have to change people's attitudes. Perhaps it would be a good idea to give bonuses to people teaching maths, physics, technology and computing in girls' schools."

**Bob Finch, 49**  
Schools liaison officer, ICI.



"The major problem for employers is that the examination system does not tell us the things we need to know about people. But we don't know of any really satisfactory alternative. The exams are a beautiful, simple, crude,

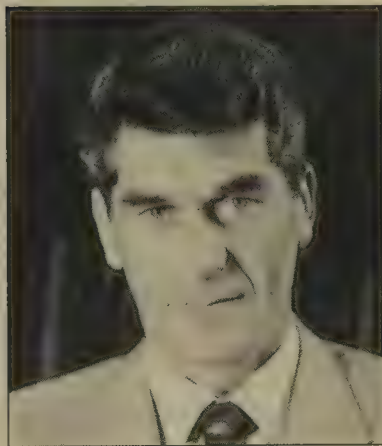


unfair sieve. If you are a personnel officer for Marks & Spencer and you have 5,000 applications for 15 positions, you have to use the exam results. You don't want to read through 5,000 dossiers. But those results tell you only that someone is good at answering questions against the clock. They don't tell you that people will be persistent, loyal, communicative, punctual. They don't tell you that they are capable of recovering from failure, or that they are good at working in teams.

"You have only to look at the people involved in Open University courses, many of whom had no previous qualifications, to realize that it's not just the exam-passing eggheads who have good qualities. We have taken on laboratory assistants at ICI who didn't have O levels and found that they nearly always do well. They tend to be more interested in the job, less inclined to be restless after a few months than better-qualified people.

"I think records of achievement, compiled by teachers and pupils together, have a future. The teachers wouldn't tell lies because that would soon wreck the school's reputation. The pupils would have a chance to come to terms with their own strengths and weaknesses, which is very important. But records of achievement have to be much simpler than the educationists are planning. If they are to be of use to employers they must not be long essays; they must be succinct."

**John Ashworth, 47**  
Vice-chancellor, Salford University.



"The underlying signals about the decline in the British industrial economy have been clear for more than 100 years. Yet we must still ask: when will they be recognized by those in power and action taken? Higher education still looks to the Oxbridge ideal of excellence. But that is only one way of being excellent. The *grandes écoles* in France, providing a high-level professional, technically-based education and training which attracts the brightest people, show us that there are other ways. The Germans have similar institutions. But whenever we try to create an equivalent, it veers towards the Oxbridge 'ivory tower' model.

"We [at Salford] are trying to develop the service-station model of a university. We act as an advice and resource centre for technology-based

companies in the north-west. But this kind of thing was not favoured in 1981, when the University Grants Committee had to make 15 per cent cuts. It retreated into its Oxbridge heartland and cut places like Salford very heavily. I don't think it will happen like that again. We have already an additional £250,000 annual grant in recognition of what we have done.

"Students are certainly getting the message. Applications to get into Salford have more than doubled. The change between the 1960s, when industry was a dirty word, and the 1980s, when students are clamouring for jobs in industry, could not be more dramatic."

**Anne Jones, 30**  
Head of Cranford Community School, Hounslow.



"Education is at a crossroads. The dilemma is not about going left or right, uphill or downhill, but about whether to go forwards or backwards. The role of schools in society must change. I envisage a time when information technology will make it possible for pupils to do much of their learning at home. Schools would then become places where people of all ages went for mutual support, for a sense of community and for guidance and support from teachers. The onus of organizing learning would be on the pupil, not the teacher. We wouldn't put pupils into classrooms with 30 places, where they learn single subjects for set amounts of time. Teaching would start from where the student is; he or she would have more say in planning what to learn and in assessing it. There would be greater emphasis on co-operation, caring and practical coping, rather than on individual success and academic achievement. There would be more learning outside the classroom: school journeys, outward bound courses, work experience, voluntary service.

All this should encourage people to go on learning, to see education as something that helps them to develop. At present it judges and grades them like eggs. The difficulty is to persuade people to make changes. In my very worst moments I wonder whether society has some investment in an education service that does not succeed. Schools can then remain a convenient whipping post for failures of society."

**Giles Radice, 48**  
Shadow Education Secretary.



"The lack of resources is the biggest problem in schools. HMI reports have repeatedly warned about the state of the buildings and the shortage of books and equipment. They are also concerned that too many teachers are teaching subjects for which they are not properly qualified. This is because of reductions in school staffing to

match falling pupil rolls, and there has not been enough money to cushion the effects. Many schools are relying on their parents for essentials; often they get as much from parental contributions and fund-raising as from their local authorities. But this creates more inequality because in poorer areas parents cannot afford to pay. Above all, the teaching force is demoralized and alienated.

"A new Education Act would be a priority for a Labour government. We shall want to impose new obligations on local authorities to recognize children's rights: to pre-school education, to smaller classes, to adequate levels of books and equipment, to having their special needs recognized. We believe that maintenance grants for sixth-formers are needed. Many do not stay at school for financial reasons, particularly now that the youth training scheme, for which they do get a grant, is an attractive alternative."

*Peter Wilby is Education Correspondent of The Sunday Times.*

## A post-war chronology

**1944.** R. A. Butler's Education Act establishes free secondary education for all.

**1946.** First London comprehensive schools open in Battersea, Camberwell and Southwark.

**1947.** School-leaving age raised to 15.

**1951.** O and A levels introduced.

**1953.** First fully comprehensive system established in Anglesey.

**1957.** Government sets up nine colleges of advanced technology (CAT).

**1961.** Sussex University opens. First of nine new universities established on "green field" sites over next decade. Others include York, Lancaster and Essex.

**1962.** Anderson Committee on student maintenance. Its report leads to legislation making it compulsory for local authorities to give means-tested grants to students on degree or equivalent courses.

**1963.** Robbins Report recommends major expansion of higher education.

**1964.** Schools Council set up as educational "parliament" to advise government on curriculum and exams.

Royal College of Science and Technology, Glasgow, is granted charter and becomes University of Strathclyde, the first of 10 CATs upgraded to "technological universities". Others included Bath, Loughborough and Salford.

**1965.** First CSE examinations held.

Anthony Crosland, Labour Education Secretary, issues Circular 10/65, asking local authorities to establish comprehensive schools.

**1966.** Crosland issues White Paper outlining plan to create 30 polytechnics.

First sixth-form college opens in Luton.

**1967.** Plowden Report backs "child-centred" primary education.

**1969.** First Black Paper denounces "progressive" teaching methods and calls for a return to traditional approaches, concentrating on the basics.

**1970.** Open University founded. Mrs. Thatcher, new Conservative Education Secretary, withdraws circular 10/65.

First tertiary college (combining sixth-form and technical college work) opens in Exeter.

**1972.** School-leaving age raised to 16.

**1974.** Houghton committee on teachers' pay awards massive increases.

New Labour government restores circular 10/65.

University College at Buckingham founded (later granted charter as University of Buckingham), Britain's only university to be completely independent of government finance.

**1976.** Education Act, introduced by Labour government, abolishes direct-grant grammar schools and requires all local authorities to become completely comprehensive.

**1979.** Teaching becomes virtually all-graduate profession. All future training entrants (except in a few shortage subjects) require two A levels.

New Conservative government repeals 1976 Education Act requirement that local authorities go comprehensive.

**1980.** Education Act Strengthens parents' rights, giving them places on school governing bodies and better chances of getting the school of their choice.

**1981.** Government introduces assisted places scheme, enabling parents to claim financial help from the government (subject to a means test) to send bright children to any of more than 200 independent schools.

University Grants Committee, on government orders, imposes 15 per cent spending cuts on universities.

**1983.** Government introduces Technical and Vocational Education Initiative for 14- to 18-year-olds, designed to upgrade status of technical education.

Schools Council abolished. School Curriculum Development Committee and Secondary Examinations Council set up instead, with members appointed by Education Secretary.

**1984.** Sir Keith Joseph, Education Secretary, announces that new General Certificate of Secondary Education will replace O levels and CSEs in 1988.

**1985.** Sir Keith announces introduction of AS levels (equivalent to half an A level) to broaden sixth-form curriculum.

Sir Keith also announces new Certificate of Pre-Vocational Education for 17-year-olds, a parallel course to A levels for those who will not go on to degrees.





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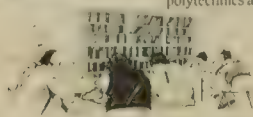
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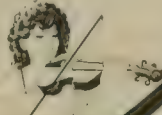
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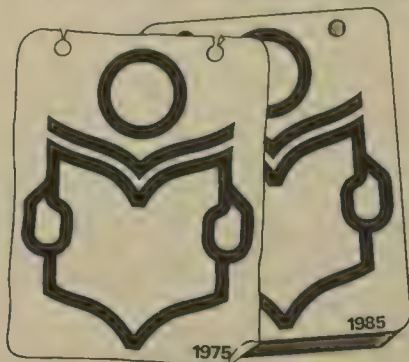
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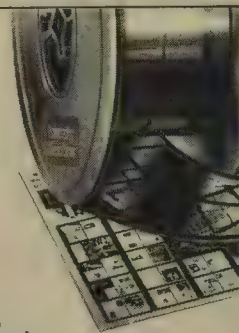
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# The roots of D. H. Lawrence

by Glyn Hughes

D. H. Lawrence was born on September 11, 1885, the child of a Nottinghamshire miner. The author of this article has been living in Lawrence's house in Eastwood, the town which maddened him with love and hate, inspiration of his most powerful writing.

Photographs by Roger Scruton

which can be visited through prior arrangement with the D. H. Lawrence Centenary Festival Office) is that house of powerful emotions in which Paul Morel, alias David Herbert Lawrence, grew up adoring his genteel mother and repelled by that violent stranger clothed in pit-dirt who was his father. The "narrow strip" of garden is still as Lawrence so palpably described it

when, for instance, pregnant Mrs Morel "while the child boiled within her" is turned out at night by her husband. The "thick thorn hedge", the lilies, the phlox, the rhubarb, the currant bushes are there.

Luckily the interior has also survived: sinks, fireplaces and window frames. I can still be maddened by those small things that must have

oppressed the Lawrence family. It is a large but nonetheless uncomfortable house, mostly because of its cramped scale. Lawrence's father was a tall man, and I am short, yet I have to stoop to climb the stairs. The mantelpieces of the cast-iron fireplaces slope forwards, so I have a little detail of my own to contribute to *Sons and Lovers*: that of Mrs Morel pathetically trying to balance her ornaments on those mantelpieces, only to watch them slide off through the shakings of a quarrel. Lawrence does not mention it, but I can imagine it happening.

I was told to expect a ghost in The Bottoms. "There's something funny about that kitchen—I've felt a hand on my shoulder." But after six months the only ghost has been that of my own childhood, spent in a similar working-class ghetto, 100 miles north of here. The similarity is so uncannily total, and it must be so for all such communities, that it helps to explain why Lawrence's work had such a powerful grip upon the working-class generation that followed his and which, as it happened, was the first one given a full chance to express its consciousness and history. He articulated the psychological as well as the social conditions, resolving the problems of a clever child within them, and he showed a glamorous way out, through nature and the countryside, foreign travel, the exploring of other and more primitive ways of life—the whole "life enhancement" aspect of the Lawrence adventure.

Here, in Eastwood, I am swamped again by ambivalent feelings: of love for the kindness and humour of its inhabitants, of oppression from their narrowness of outlook. From the cramped rooms I am drawn, as the young Lawrence was, to the glimpses of landscape through the windows. The land had the same meaning in childhood for me as it did for the young Lawrence—especially tempting because it was private; its ownership by a different class inspired anger and wilful trespass.

Although this is familiar territory, when I moved in after temporary residence in the Home Counties the 200 mile trip northwards brought a culture shock as great as any I might have received by arriving from abroad. The strong-minded kindness



Glyn Hughes outside 28 Garden Road in Eastwood, which was Lawrence's home as a boy and the setting for his novel *Sons and Lovers*.

Eastwood is 8 miles north of Nottingham and now seems to be part of the city's housing that stretches in a continuous line through a pastoral, rolling countryside of fields and gamecopses. Eastwood is its last outpost, occupying the end of the spine of a low hill.

I moved into the house called The Bottoms in *Sons and Lovers*, where Lawrence lived from the age of two until he was six, on a January night during the most bitter part of the savage winter of 1984-85, and in my first hour a complete stranger whom I met in the nearby shop offered me a bag of coal. You could barely stand upon the ice, or move through the snow, or brave a cutting wind, but he scrambled about in the darkness of his backyard to fill a sack for me. "You can't be without in this sort o'weather," he said. He was offended, too, that I offered to pay for it, and that I would not let him carry it for me a quarter of a mile up the street.

Within a week or two, strong-minded matriarchs of a traditional northern working-class community were asking concernedly whether I was "eating proper", sending round a hot dinner on a tray, and worrying about who was to do my washing. It was like slipping back into the arms of a mother.

Before long a candidate for the county council was knocking on my door to ask what use was an Arts Council writer-in-residence—apparently my job was of concern to the electors, which is an interest in authors that I have not met before. A neighbour asked, "Have you come to write about us?" "No," I replied, "I'm finishing a novel set in Yorkshire." "We didn't know what to expect. We've never had a writer in residence before." "Only," I said, "one of the greatest in the language."

The Lawrences lived in four houses in Eastwood. D. H. Lawrence's birthplace in Victoria Street, still with the little shop-window where Mrs Lawrence displayed lace for sale, is now a museum maintained by Broxtowe Council. His teenage homes, in nearby Walker Street and Lynncroft, are still approximately as he would have known them, but are in private hands.

The one where I am now tenant (and





## The roots of D. H. Lawrence

is one part of it. The social and economic desolation of the Midlands is another. More relevant to my subject is the shock of discovering how in so many ways—the good, the bad, and the ugly—Lawrence's home town has remained as he described it. I, like so many of the tourists and scholars from all over the world to be met wandering bemused through the bleak townscape of Eastwood, ought to have been prepared by the books, but I was not. You do not really expect a place to remain so tenaciously itself, with such integrity. Neither do you anticipate a town that pays so little attention to putting on a smart face, when it expects 20,000 visitors this year with dollars, marks, yen and sterling in their pockets.

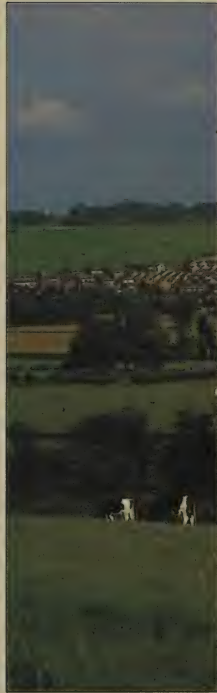
Eastwood, or "Aystwood" as it is pronounced, is not one of our most charming literary shrines, but thank goodness there is something more real than calculated "charm" to go for. "The great crime... committed in the palmy Victorian days was the condemning of the workers to ugliness, ugliness, ugliness" and "pull down my native village to the last brick", Lawrence wrote in *Northampton and the Mining Community*. Yet also he was haunted to the end of his life, even though it was committed to places far away, by Eastwood stories. Researchers are discovering that there seems to be no incident, small or large,



rather than promenades of fat-shops (though there are a few of those) so much still existing of the town that maddened D. H. Lawrence with hate and love.

What is missing now—of the greatest importance to Lawrence—is the overwhelming presence of coal. Smoke pouring out of every chimney, with aggressive generosity; coal heaped in the streets outside miners' homes; coal smoke griming everything, indoors and out—throat and lungs, as well as clothes. It was the climatic of Lawrence's youth, and it ran through

the veins of Eastwood life. It was important to him in a negative way, as the grime and darkness that drove him to escape. In the positive sense it made precious the beauty and light of the natural world, when one springs into them from the mine. How vividly Lawrence described the pitman coming up into the fields, and evoked his strong appreciation of nature, which Lawrence said was non-materialistic and non-possessive. Like a miner, Lawrence contrasted darkness with light, harking for instance upon the subdued light of England in contrast to the



Top left, The Squares, a gentrified area of former miners' houses in Eastwood; above, the town and countryside from the disused Brinsley colliery tip. Above left, the front bedroom at 8a Victoria Street where Lawrence was born. The house is now a museum—its curators, left, stand in the parlour.

brightness of Italy, Australia, Mexico; instructing us about the "dark gods" who make life vivid. These are the perceptions of a miner, even though Lawrence himself almost certainly never entered a pit.

Unlikely as it might seem, Eastwood is now a smokeless zone. The real old grime has gone from both the exteriors and interiors of the houses. There are not many miners left to have free coal dumped on their doorsteps, for of the two pits that supported Eastwood, Brinsley (where Lawrence's father worked from the age of seven) has been closed for some years and the second one, Moor Green, is ironically to be shut down in the year of Lawrence's centenary.



Economically Eastwood has been transformed into a condition of torpid retirement, of state dependence. At the hours when people are normally rushing to or from their work, there is a ghastly sense of nothing happening. Is there a chance of a new way of life for the paid-off miners, as Lawrence might have hoped? A null feeling hangs over the town. They are not making music, and singing, and appreciating instinctive natural life, as Lawrence asked them to. But they *are* doing up their houses. There is a kind of new gentility, that might have pleased Mrs Morel. Brick buildings are disguised under stone cladding. Every incongruous style, advertised and glamorized on television with a lack of respect for what is particular and appropriate, is adopted.

Will the miners dance in the streets, hold a festival as Lawrence would have liked, to honour the centenary of his birth? A festival office, with a director whose experience is in community projects, is planning such events for September, the month of Lawrence's

birthday.

But Eastwood's notorious antagonism towards its most famous son has to be faced. It is as hard to find someone with a generous attitude towards Lawrence as it is to discover someone who has actually read his works. (Anyone who has is likely to be a very passionate advocate. Lawrence is, after all, Eastwood's major local historian; indeed, he is the finest one it could possibly have.) There is a memory of people he left behind, who felt betrayed, perhaps destroyed, by their association with Lawrence, especially the women, Louie Burrows and Jessie Chambers. All through his life, those whom Lawrence used as the sources for his fiction bore him a justified grudge for it. So Eastwood has no major memorial or statue; the nearest thing to it is the phoenix from his Venice gravestone, which has a modest place in the public library. I have heard that a headmaster in Eastwood once burned Lawrence's books. The puzzled stranger from Japan, Sweden or America must be prepared for being

nobbled by someone with strong views, which invariably come down to one or two points.

A major one is that Lawrence wrote "mucky books" and it is no use asking someone who has not read them to compare them with much else that is for uncriticized, proliferate sale everywhere. I believe this view comes from the older generation who, waking up to the amazing fact that one of the miners' children was a world-famous author, found him described by the national press in those terms.

One of those sensitivities, expressed both in his life and in his work, and which is so incongruous and offensive in a traditional northern working-class community, was his spurning of fixed male and female roles. He was well ahead of his time in this attitude. He was a boy who was found sometimes wearing his mother's apron, doing "her" work. He was a writer who could express feminine sensibility.

He appeared to reject Eastwood. "I feel I hardly know any more the people I come from, the colliers of the Ere-

wash Valley district... I find it so much easier to live in Italy. And they have got a new kind of shallow consciousness, all newspapers and cinema, which I am not much with."

"What did he do for Aystwood?" it is asked, because in many ways he spurned the place. What he did was to prove that the town could produce a great novelist; that a coal-mining community is the cradle of genius.

Lest we become smug about provincial attitudes to Lawrence, let it not be forgotten that his paintings are still banned in England, and a planned exhibition of them at Nottingham University has been abandoned.

The people of Lawrence's home town cannot forgive him for the wings that he grew—his apparently irresponsible way of doing what he wanted. But what he wanted coincided with his artistic needs, which is one of the marks of a true artist.

For details of the D. H. Lawrence Centenary Festival see Out of town, page 82.



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# God's Wonderful Railway

by Ion Trewin

An Act of Parliament passed in 1835 created the Great Western Railway and by 1838 Brunel's first stretch of track was opened between Paddington and Maidenhead. It signalled the beginning of the Golden Age of popular travel.



At 10.30 precisely each morning the guard would blow his whistle and wave his green flag. In London's Paddington Station this signalled the departure of the best-known train on Britain's favourite railway: the Great Western's Cornish Riviera Express.

From the end of the 1920s the train would usually be hauled by a "King", one of the greatest-ever classes of steam locomotive (as even non-GWR enthusiasts are forced to admit). The carriages, richly painted in chocolate and cream, included a dining car that in memory always had turbot on its extensive menu.

This was the Great Western Railway in its prime. Created by Act of Parliament 150 years ago, it survived as a company until nationalization by the post-war Labour government. One admirer summed up a widespread judgment by calling it "God's Wonderful Railway". In its passing a wag redefined the initials as "Gone With

Regret". The Great Western was that kind of railway, instilling great affection in its employees and its customers.

Perhaps it owed its charisma to its first engineer, Isambard Kingdom Brunel. Or was it because the Great Western was so widely associated with holidays? In the age before the family car became the rule, the usual way west was by train.

Thus at 10.30 approached on summer Saturday mornings the air at Paddington was heady with anticipation—as well as steam and the unmistakable smell of coal smoke and hot engine oil. First stop would be Plymouth, 226 miles away, in precisely four hours. But the journey would also include landmarks eagerly pointed out from the train window, not least the white horse carved in the chalk hillside near Westbury. Then not quite three hours from London came one of the best of all views from a train anywhere in the world: the sandy beaches and the

red cliffs of Dawlish and Teignmouth as the train threaded its way along the south Devon coastline.

As the "King" class locomotives were heavyweights and used exclusively for express running, they would be removed at Plymouth and replaced by the smaller, but still powerful "Castles". Then the train set off again. As it rounded a curve a few minutes out of Plymouth there came into sight Brunel's masterpiece, the Royal Albert Bridge, twin arches 1,100 feet wide, 100 feet above high water, the world's only chain-link suspension bridge carrying express trains.

Once over the Tamar into Cornwall the non-stop express became little more than a local stopping service, decanting holidaymakers for the final leg of the journey by the inimitable Great Western branch line train, often only a modest tank engine pulling two elderly carriages. As the express slowed to a halt at each station the calls could

be heard: "Liskeard for Looe", "Lostwithiel for Fowey", "Par for Newquay" among them, and my favourite, invariably uttered in broad Cornish, "St Erh for St Ives". Happily even Dr Beeching, who closed down thousands of miles of Britain's railways in the 1960s, could not enslave the Great Western. Cornwall's four of its branch lines still remain in business.

Perhaps Beeching found the Great Western too entrenched. Unlike the other Big Four companies, the London and North Eastern, the Southern, and the London, Midland and Scottish, it had a heritage that spanned the railway age. The GWR had been founded in 1832 in the wake of Stephenson's success with the Stockton and Darlington, the world's first passenger-carrying railway. The idea came from Bristol businessmen who wanted a railway like their arch-rivals up the coast at Liverpool. Their scheme was for a line to London, a link far faster than—





## God's Wonderful Railway

any canal barge or horse-drawn carriage. And such was Bristol's pride that it was from the start named the Great Western Railway, whereas the LNER, the SR and the LMS were hybrid amalgamations.

The Great Western always had class, thanks in the main to Isambard Kingdom Brunel, an engineer with vision and technical ability that often stretched early Victorian technology to its limits and beyond. He was only 27 when the fledgeling Great Western selected him to engineer their railway. It was a brave choice. Brunel at this moment had little to show but unfilled schemes (including the as yet unbuilt Clifton suspension bridge), but his talent was obvious.

Brunel took nothing on trust. Instead of adopting for the Great Western the already standard gauge of 4 feet 8½ inches, which Stephenson used because it existed as the colliery standard in the north, Brunel decided that 7 feet between the tracks was more appropriate: it would allow more comfortable rolling stock, more stable locomotives, and safer, but faster, travel.

His broad gauge had, however, one disadvantage: it could not take sharp curves like the standard. Not that this mattered for the GWR's first line



**Success and failure:** Brunel's Royal Albert Bridge, illustrated in *ILN*, June 4, 1859, top, is a masterpiece but, as the *ILN* of June 6, 1846 pointed out, his choice of broad rather than standard gauge caused chaos at the interchange at Gloucester.

between Bristol and London. Travel today by British Rail's high-speed trains at 125 mph on this same route and you will find that it includes long straight stretches and barely a gradient.

But as railway mania induced the building of lines criss-crossing Britain, the Great Western found itself isolated as the only broad-gauge operator. At Gloucester, where broad met standard, the chaos was horrendous as freight and passengers had to be transferred from trucks and carriages of conflicting gauges. For a time third rails were laid so that broad and standard could

share the same tracks, but this was only a stopgap: in 1892, in a matter of days, the remaining broad gauge track, all of it by then west of Exeter, was narrowed to standard.

Whereas his successes have survived the test of time—not only the Royal Albert Bridge, but the great station at Paddington—Brunel's disasters were spectacular. Surveying the line between Exeter and Newton Abbot, he decided that the gradients demanded propulsion other than steam and adopted an atmospheric system in which a connecting rod from the train travelled

along a pipe kept in a state of vacuum by pumping engines placed alongside the track. But technology in the 1840s had only leather and oil to keep the vacuum seal: within eight months the experiment had ended in disaster and a capital loss of £400,000.

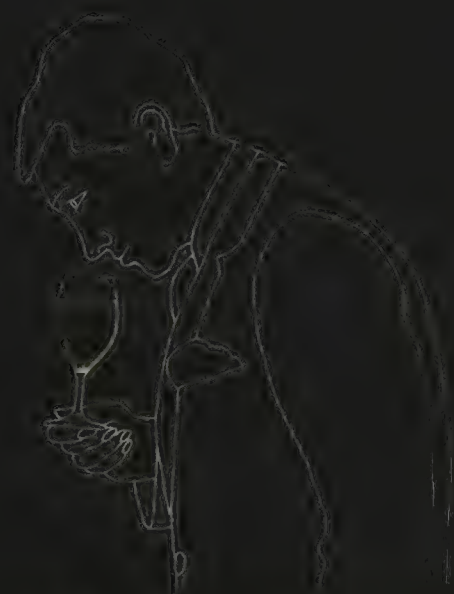
Elsewhere the Great Western expanded by gradual absorption of minor railways—indeed in places the resulting routes were so indirect that they became known as the Great Way Round. But by a series of cut-off lines, the railway equivalent of the road bypass, it shuffled off the unwanted tag. By the First World War it was running 3,000 locomotives over 3,200 miles of track with 1,000 stations. Employing 73,000 people, it was the largest single railway system in the country.

God's Wonderful Railway, Great Way Round, Gone With Regret: the initials GWR had one other meaning, which in their own way summed up the specialness of the Great Western. In the last days of steam the writer Adrian Vaughan recalled working as a fireman on a late evening shift between Oxford and Basingstoke and then returning on an early-morning freight where a Birmingham crew would take over. Clambering down with bags and coats Vaughan heard the "Brummy" driver exclaim, with considerable sarcasm in his voice: "Gow-on then, booger off—that's all yow Western men think about—Grub, Water and Relief!" ●



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# Behind the door of 10 Downing Street

by Christopher Jones

It is 250 years since 10 Downing Street became the official residence of Sir Robert Walpole, Britain's first prime minister. The BBC's parliamentary correspondent, who is narrating two television programmes this month to coincide with the anniversary, looks behind the famous door.

Number 10 Downing Street presents an unrevealing face to the world. But that unexceptional front door opens on an extraordinary maze of corridors and winding staircases, of grand reception rooms and ordinary offices, of bustling officials and ordered calm. To an outsider it seems a hopeless tangle of activity, quite impossible to sort out, but really it is a rather cosy household, where everybody knows everybody else very well, and where a quite perceptible loyalty exists between the groups of people who work there.

The famous building is, in fact, two houses. The front door was on one of a number of large houses built by a deplorable 17th-century opportunist and profiteer, Sir George Downing. He built the houses in about 1680 with

blood money earned from selling his former Cromwellian friends to Charles II after the Restoration; they went to Tyburn to be hanged, drawn and quartered. He did not live to see the development completed, and his speculation came to some good when his grandson used the profits to found Downing College, Cambridge.

Immediately behind Downing Street, in the area that for centuries was taken up by the Royal Court of Whitehall, there was a large house which eventually became the home of Baron Bothmar, the Hanoverian Ambassador. When he died, George II offered this house and the one with its entrance in Downing Street, which are now knocked together, to Sir Robert Walpole as his official residence.

Walpole declined the houses as a gift the cost of the work that had to be done to them would have been prohibitive—but he accepted them in 1735 in his capacity as First Lord of the Treasury, a post which he held until 1742. He was in effect Britain's first Prime Minister, but the position was not officially recognized and Walpole himself rejected the title.

The muddled origins are evident today. A very long corridor, which now leads eventually to the Cabinet Room, joins the original Downing Street house to the one at the back. At the end of the corridor the new visitor finds that having entered the building on the ground floor he is now, without going up a single step, on the first floor. Looking at the outside of Downing

Street, no one would know that the houses were built on a very steep slope indeed, and the great curving staircase in the rear part of the house goes down a floor below the entrance hall.

A visitor to Number 10 today (assuming he first gets past the stringent security checks which cut the street off from Whitehall) meets the policeman who is always on duty outside. The constable gives one knock only on the lion's-head knocker—touched for luck by soldiers during the First World War—and the uniformed attendant opens it from the inside.

Once in the hallway, with its black-and-white-chequered marble floor and large display of flowers in the marble fireplace, visitors wait until an official comes to greet them. The



Mrs Thatcher hosts the annual reception for Commonwealth High Commissioners in the State Apartments after the Trooping the Colour ceremony in June.



## Behind the door of 10 Downing Street

atmosphere is one of calmness and lightness. Mrs Thatcher does not like dark colours, and has had heavy paint and baize-covered doors removed wherever possible. Heavy baize is one of her particular dislikes, but she allows it to remain as a protective cover on a fine table in the ante-room of the Cabinet Room where Ministers put their red official boxes before a Cabinet meeting. She has also not yet managed to get the brown baize removed from the Cabinet table itself. The table narrows at each end so that the Prime Minister, who sits in the middle of one side, can see each member. It is officially described as boat-shaped—or, less reverently, coffin-shaped. Mrs Thatcher does not like its design and hopes one day to restore the original oak table to the Cabinet Room.

The Cabinet Room itself is much brighter than it used to be. Until the extensive reconstruction of Downing Street in the 1960s, the room was surrounded by heavy mahogany bookcases. Only two of these remain at one end of the room, half-hidden behind two pillars introduced some years ago when the room was enlarged. The carpet, like most of those in the official part of Number 10, is in light gold, and the Victorian mahogany chairs are newly upholstered in tan hide.

Only one picture is allowed in the Cabinet Room—of Sir Robert Walpole himself, by Van Loo or his studio. There are three portraits of Sir Robert in Number 10. The other two are prints on the main staircase and in the entrance hall. Many paintings in Sir Robert Walpole's collection were sold by his grandson Horace to Catherine the Great of Russia and are now in the Hermitage in Leningrad.

Many prime ministers—Churchill among them—used the Cabinet Room as their office. But Mrs Thatcher prefers a much smaller room which prime ministers once used as their bedroom. When she first went to Number 10 this room was, she recalls, decorated with dark green flock wallpaper. It would have taken 20 years to get it changed going through the official process, so she had it replaced at her own expense. Now the room has pale grey striped paper and oyster satin chairs. Behind her desk—not very grand for a Prime Minister—is a painting by Zoffany of the Rosoman family, and at the far end of the room a magnificent Queen Anne walnut bureau bookcase from the Victoria & Albert Museum. Much of the present furniture and many of the paintings in Number 10 come from national museums and galleries. But, says the Prime Minister, they do not let her have what she wants. They hide things away when they know she is coming!

There is relatively little in Number 10 which links it with its historic past. There is a rather rickety, red-leather-topped desk in a drawing room, said to



Top left, portraits of former prime ministers line the walls of the main staircase. Left, the door (on the right) which connects with Number 11, residence of the Chancellor of the Exchequer.

have belonged to William Pitt the Younger, but hardly any other reminders of its former tenants. In the entrance hall, as well as the picture of Walpole, is a portrait of Lord Chatham, but he, like many of the earlier prime ministers, did not live here. Premiers often remained in their own London homes and let other ministers—the Chancellor of the Exchequer or high government officials—take the house.

Former prime minister Edward Heath did some restoration to the formal part of the house during his term of office. After the long and expensive reconstruction of the 1960s, the State Apartments used for formal entertaining had been left featureless, with unimpressive paintings and furni-

ture. Edward Heath had the walls hung with splendid patterned silk to recreate the former Blue and White Drawing Rooms, and with yellow silk in the Pillared Drawing Room, where the largest receptions are held. He also had the wood panelling of the large dining room lightened, and hung fine English and French pictures. Lady Wilson had the splendid collection of portraits of prime ministers restored to the walls of the main staircase (Lady Dorothy Macmillan had had them put in a side passage) ranging from Walpole at the bottom to James Callaghan (the only one in colour) at the top.

Mrs Thatcher's own touches to the State Apartments include the borrowing of some magnificent silver which is on display in the State Dining Room—

there was none, she said, when she came there—and the introduction elsewhere of two portraits of the young Nelson, one of her heroes.

In the small dining room she has portraits and busts of British scientists Sir Isaac Newton, Sir Humphry Davy and Edmond Halley, and among the splendid Adam furniture of the White Drawing Room, traditionally the boudoir of the prime minister's wife, she has a series of Staffordshire figures of British politicians.

Away from the splendour of the formal rooms, Number 10 is solidly down to earth. The famous Garden Girls, the dozen or so secretaries who deal with the many thousands of letters that a prime minister gets every week, work in the two Garden Rooms, ➤





Top, Mrs Thatcher in the Cabinet Room. At meetings she sits at the centre of the boat-shaped table with her back to the portrait of Sir Robert Walpole, the only picture allowed in the room. Left, facing Press photographers in the entrance hall with a visiting dignitary. Above, one of the Private Secretaries in his office.





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## Behind the door of 10 Downing Street

looking out over the lawns and rose beds that extend behind Number 10 and Number 11. On the wall behind the electric typewriters and word processors is a plaque recalling wartime in these rooms, then shored up by heavy wooden supports, when Churchill and the King met to discuss the war.

Close by are the rooms of the Principal Private Secretary and the Private Secretaries. Their long working days are dominated by three brass ship's clocks, one showing London time, one Washington time and one the time in Moscow, or in another part of the world where there is a crisis. The Private Secretaries divide up specific areas of government—foreign affairs, economy, and so on. There is the atmosphere of an old-fashioned solicitor's office, but the staff is surprisingly young, high-fliers whose Civil Service careers take them to Number 10 for two or three years before moving on upwards.

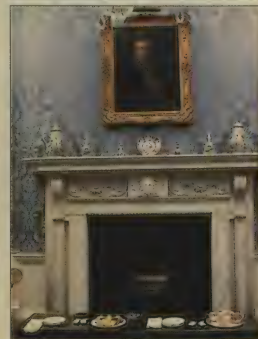
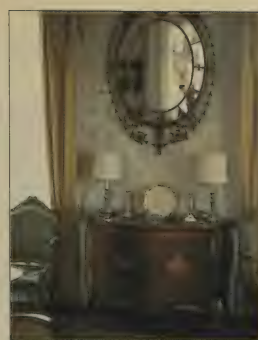
The Prime Minister has a relatively small private flat in the building, carved out by the Chamberlains from the old servants' rooms at the top of the house. Mrs Thatcher turned the main bedroom into a sitting room because it got more light, and there she and her husband lead what little private life is possible. But even here, all is officialdom, for all the furniture in the flat is provided by the Government.

Surprisingly, there is no official domestic staff, so Mrs Thatcher has to organize the two cleaners herself, and to arrange for the necessary shopping to be done. There is a dining room that can seat eight people and a small, long and narrow kitchen, with a well-stocked freezer but little else. "You can't sit down in here," says the Prime Minister. "I've always wanted a nice big kitchen with a table that you can sit at, but we haven't got that here." Surely not too much for a Prime Minister to ask for at Number 10.

No. 10 Downing Street: *The Story of a House* by Christopher Jones (BBC Publication) will be published in November.



Edward Heath restored elegant silk wallpaper to the State Apartments—the Pillared Drawing Room, top, where the largest receptions are held; the White, top right; and the Blue Drawing Room, where a portrait of Sir Robert Peel by R. B. Scanlon hangs above the fireplace, centre right, and where a desk of Pitt the Younger stands, above right. The small dining room, above left, is more informal. Mrs Thatcher's own touches include the lavender-filled bowl on the table.







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# The tobacco plant that grew

by Carol Kennedy

Before the term multinational was invented, BAT was a worldwide tobacco operation. Now it leads in four major business areas and has broken through the billion-pound barrier.

When Patrick Sheehy, chairman of BAT Industries, Britain's largest industrial enterprise outside the oil and utility sector, goes to lecture at the group's management centre in Sussex, he often quotes management guru Peter Drucker's maxim that a company's only real competitive advantage lies in the quality of its managers. The high-flying BAT executives picked for courses at Chelwood, ranging from middle management to senior directors, know they are not in for a comfortable time as they climb the ladder of merit within this giant multinational. "I want you to be disturbed," Sheehy tells them. They are expected to ask themselves tough questions about their markets, competitors and company performance, and to emerge effective and entrepreneurial managers.

Entrepreneurial drive is a key to BAT Industries' management philosophy, which has a long history of giving the local manager full rein to develop his own market opportunities. It has been a major factor in the growth of an Anglo-American tobacco company founded in 1902 into a vast global enterprise of nearly 150 subsidiary and associated companies and 350,000 employees operating in 90 countries in four main business areas: tobacco products, retailing, paper and financial services, with 80 per cent of its assets outside the United Kingdom.

This year BAT Industries, which has been advertising its financial results on TV to make its varied activities better known, turned in the biggest pre-tax profit of any British non-oil company. At £1.41 billion it bettered its 1983 performance by 44 per cent and eclipsed the £1.03 billion achieved a few weeks earlier by ICI, which was the first British company outside the oil sector to break the magic billion-pound barrier. In stock-market value, blue-chip BAT Industries ranks sixth behind BP, Shell, British Telecom, ICI and GEC.

Pat Sheehy is 55 and has spent 35 of

those years with BAT, starting, like many of his senior colleagues, as an expatriate in the tobacco business. Since assuming the chairmanship in 1982 he has boldly taken the group into a new area of diversification: financial services, designed to provide growth into the 21st century. In 1983 BAT outbid a West German insurance group, Allianz Versicherung, to acquire Britain's Eagle Star insurance business for £968 million, a record at the time. Almost exactly a year later, in December, 1984, BAT paid £664 million for Mark Weinberg's Hambro Life, thus creating the second largest life assurance group in Britain, with funds under management of £9 billion. "It is our intention," Sheehy told BAT shareholders in May, 1985, "to make BAT Industries a worldwide force in

this dynamic new business area by the end of the decade."

The accounting methods BAT employed to assess profits on its insurance acquisitions, taking in the appreciation of investment value as well as actual receipts, caused some controversy in the City, as it was a departure from the industry's normal practice. But undeniably financial services, which cover everything from life insurance through mortgages to retail banking and stockbroking, comprise one of the world's fastest-growing service industries, and one in which the City of London holds a commanding international reputation. BAT studied a number of service industries with international potential, including tourism, before settling on financial services as its fourth business stream. The

choice was made, Sheehy said, partly because the group was already a large user of such services, but also because "one of our strengths has been financial management: we have been in business worldwide for a very long time".

They were, in fact, in business as a form of multinational long before that word was invented. In 1902 Players, Wills and a number of other British tobacco family businesses joined forces in the Imperial Tobacco Company to forestall a predatory American businessman, James Buchanan ("Buck") Duke, founder of the American Tobacco Company, who was bent on seizing control of the British tobacco market. When Imperial in its turn threatened to invade the US market, the incipient trade war was halted with an agreement not to operate in each other's territories and to share out brand rights.

A new company known as the British-American Tobacco Company Ltd was registered in London in September, 1902, to consolidate the trademarks and export businesses of the two founding companies. Duke became the first chairman but in 1911, when the US Supreme Court ordered the break-up of American Tobacco's monopoly, BAT became free to conduct its business independently, except in the UK where the 1902 territorial agreement with Imperial remained in force. After Britain joined the European Community in 1972, however, this arrangement was scrapped and BAT was enabled to sell its brands (such as State Express and Du Maurier) in the British market. The venture was relatively short-lived: although BAT pushed its market share up to between 6 and 7 per cent, the British cigarette market is one of the toughest in the world, partly because of controls on tobacco advertising and health campaigns, but chiefly because of high taxation. Consumption of manufactured cigarettes has dropped



Patrick Sheehy, chairman of BAT Industries since 1982.





## The tobacco plant that grew

over the last 10 years, from 132.6 million in 1975 to an estimated 99 million in 1984. In 1984 BAT decided to cut its losses and virtually pulled out of the domestic market.

In the last three years tobacco's contribution to BAT Industries' profits has fallen from 75 to 50 per cent, due mainly to its other businesses, such as paper and retailing, becoming more lucrative. Tobacco is certainly not a declining industry in world terms; being a "mature" industry it has relatively low growth potential but it provides a high return on assets and its margins remain steadily profitable. "There are still lots of opportunities in other countries for increasing market share," says deputy chairman Brian Garraway, "and the prizes if you can get it right are very good indeed."

BAT's biggest tobacco markets are Brazil and the United States; in Brazil its Souza Cruz subsidiary, now an operating group in its own right with a diversification into fruit juice, pulp and paper, commands a cigarette market equal to that of all the UK manufacturers combined—twice the size of Imperial, three times that of Gallaher. It also has a flourishing export trade that brings foreign exchange into Brazil—one of the "acceptable faces" of multinational business, which is often criticized for milking the foreign economies in which it operates.

But the biggest potential market by far, one in which all the major tobacco companies including Philip Morris and R. J. Reynolds of America are trying to gain a foothold, is China, the home of an estimated 250 million smokers. BAT's cigarette sales in China, imported via Hong Kong, are currently around 400 million a month and rising, but that is still less than 1 per cent of the market. In 1981 British-American Tobacco Co Ltd (BATCO), the tobacco arm of BAT Industries, negotiated the sale of £750,000 worth of



cigarette-manufacturing equipment to Peking and trained a team of Chinese operatives in Britain. Last year it signed a further agreement to supply key manufacturing plant, and to be closely involved in setting up a new model cigarette factory in Peking.

The renewal of trading contacts with China, which began in 1979, marked a historic cycle for BAT. In the 1900s it pioneered the introduction of Western-manufactured cigarettes to the Chinese, whose smoking habits were then still geared to opium. A faded photograph album at BATCO's London headquarters provides a fascinating account of a hardy expedition through western and south-west China from November, 1908, to April, 1909. The pioneer salesmen travelled by mule train and publicized their wares in the villages by holding open-air record concerts on wind-up gramophones.

China was BAT's biggest single

business until the Communist revolution of 1949, when it lost all its assets there despite the fact that Mao Tse-tung himself smoked State Express 555, one of the company's most famous brands. Yet the group's other businesses, notably in America, Brazil and Germany, were growing so fast that it recovered all the lost profits from China within two years. (Smokers' tastes in China are still predominantly for a British-style Virginia cigarette, though they are just beginning to go in for the blended American type, a development bound to add edge to the battle between British and US manufacturers for market share.)

Sales of tobacco products continued to rise strongly throughout the 1950s and 1960s and by the mid 1970s BAT's cigarette sales worldwide had reached 500 billion a year. But management philosophy was changing along with postwar geopolitics; there was a pro-

**Aspects of BAT Industries: top left, displays at a Jewellers' Guild retailer; top, the Chelmsford branch of Eagle Star; above right, the computer room at Ely Mill, a Wiggins Teape Group paper plant; above, one of the 150 Argos catalogue-order showrooms.**

gressive transfer of skills and managerial control from British expatriates to local nationals and in the mid 1960s the group began to diversify into cosmetics, paper and retailing, all businesses which benefited from BAT's existing multinational base. Lenthéric, Morny, Yardley and Germaine Monteil were acquired between 1965 and 1968, the Wiggins Teape paper company in 1970, the International Stores supermarket chain in 1972 and the New York Gimbel Brothers retail business, including the famous Saks Fifth Avenue stores, in 1973.

In 1976 the whole structure of the





group was overhauled and a holding company, BAT Industries, established to direct corporate strategy and financial planning, while the principal subsidiaries, each represented by a director on the main BAT Industries board, retained substantial control over their own affairs and the entrepreneurial development of their own markets. BAT's equity link with its old cartel partner, Imperial, was finally severed in 1979 when Imperial sold its £153 million shareholding to a variety of London financial institutions.

Under Pat Sheehy, a large, formidable man with a leonine presence, BAT Industries has divested itself of companies which no longer fitted its evolving profile of four main business areas. The cosmetics firms were sold to the Beecham Group for £125 million and International Stores to the Dee Corporation for £180 million. Retailing, both in America and the UK, is

now primarily concentrated on department and speciality stores like the Argos catalogue-order showroom chain. Mardon Packaging, a profitable business but outside the main stream of BAT's paper activities, which has been successful in high-value speciality papers, is the last to be put up for auction and is expected to sell for around £200 million.

These are now the principal operating groups whose strategic and planning threads are pulled together in Windsor House, BAT Industries' brown glass headquarters in London's Victoria Street:

#### **British based**

**British-American Tobacco Co Ltd**, managing 100 tobacco factories in 46 countries and selling around 290 billion cigarettes annually. Profits were up 29 per cent in 1984.

**The Wiggins Teape Group Ltd**, responsible for the group's paper interests

outside North America and Brazil. Founded 220 years ago as a wholesale stationer and rag merchant, Wiggins Teape is Britain's third largest paper company, with a turnover of £800 million, and its export sales account for about one-third of Britain's total paper exports. Its most successful product today is Iden carbonless copying paper, the market leader in Europe.

The group operates mills in 10 countries outside the UK and is negotiating to buy a 40 per cent stake in a Portuguese pulp mill, which could have far-reaching effects. As Tom Long, BAT Industries' finance director, explained, international pulp production is moving to "sunbelt" countries: trees grow faster in Portugal than in Scandinavia. In Brazil the eucalyptus tree grows to pulping maturity in seven years, whereas the Scandinavian pine takes 65 years.

Within the UK Wiggins Teape has

gone through a painful process of rationalization, with closures and redundancies, but the concentration on high-value speciality papers is paying off here as in BAT's US subsidiary, Appleton. Profits from paper in BAT Industries rose by 44 per cent in 1984, the largest increase in any of the group's businesses.

**BAT Financial Services Ltd** is the coordinating group for new acquisitions Eagle Star and Hambro Life, now known as Allied Dunbar. Through this, chairman Sheehy has indicated, the group will ultimately spread its wings internationally, concentrating on financial services in developed countries like the US, Australia and West Germany, where BAT Industries already has a strong presence. They will focus on the consumer end of the market like insurance and mortgage finance rather than corporate financial services such as those provided by merchant banks.

**BAT Stores Ltd** is responsible for UK retailing activities, currently comprising Argos Distributors, with more than 150 branches nationwide, and Jewellers Guild, a small jewelry retail chain in southern England. One of the few examples of direct linkage among BAT's diverse companies, all of which are encouraged to deal on competitive market terms with each other, is Eagle Star's offer of insurance policies with jewelry bought through Jewellers Guild shops.

#### **Overseas based**

**BATUS Inc**, which looks after the group's US subsidiaries in paper, retailing and tobacco, including Brown & Williamson, third largest tobacco manufacturer in America, and retail chains such as Saks Fifth Avenue and Marshall Field of Chicago.

**BATIG GmbH**, responsible for the West German operations in tobacco, retailing and home improvements (one of the biggest in Western Europe). It operates the 58 Horten department stores, currently being given a merchandising facelift.

**Companhia Souza Cruz Industria e Comercio**, the Brazil subsidiary which in January, 1985, became a separate operating group. Once almost entirely manned by British expatriates, it is now 99 per cent Brazilian staffed, managed and equipped.

The overall strategic management of these groups, and through them all the subsidiary and associated companies around the world, is concentrated at its core in the Chairman's Policy Committee, consisting of just three men: Sheehy and his two deputies, Brian Garraway and Gerald Dennis. All are in their mid 50s and the first two have worked their way up through international experience in the company, something that may become less marked in the management succession of the future as the numbers of expatriates shrink—from 2,500 in 1945 to around 200 today. Gerald Dennis was recruited to the board in 1974 from Rank Xerox.

These three meet daily in the ➤➤➤



# The tobacco plant that grew

chairman's 14th-floor office overlooking a panoramic sweep of Westminster, and confer frequently at other times by telephone. They report weekly to the executive board and monthly to the full main board. In July each year the main board discusses guidelines for the group as a whole, its growth targets in turnover, trading profits, dividends, levels of debt and return on assets (the last-named were up by 22 per cent in 1984). Each operating group then works out its guidelines with the main board, and by the end of the year produces its annual budget as part of a five-year forecast, which is consolidated into the forecast for BAT Industries as a whole. All budgets, for the operating groups and BAT overall, are reviewed quarterly.

"What we're not trying to do here is to run the businesses," says Garraway. "We're only 100 people and it's not for us to go to Japan, say, and try to sell more cigarettes there." (BAT's US tobacco company, Brown & Williamson, is at the sharp end of trying to crack this highly protected but potentially rich market: Japanese smokers prefer American-style cigarettes.)

Sheehy puts it a different way: "We cannot run this company from here 'hands-on'. If you go back to 1902, our business then was in China, Australia, South America, Canada . . . you had to let those businesses run themselves because it took weeks to get there and back. So we have always had this culture of devolved responsibility and accountability. We are only concerned here with relatively few decisions, with the strategy of the company, its financial health, the medium to longer term issues."

Sheehy, who will occupy the BAT Industries chair until 1991, spends about half his time travelling round BAT's far-flung dominions, but day-to-day issues do land on his desk—new legislation, for instance, affecting some area of the group's activities; an unexpected movement in the equity or currency markets; a sudden need to make a new senior appointment. The management succession occupies a major role in Windsor House priorities, and the operating groups produce 10-year strategic reviews which among other objectives throw up potential high-flyers who may be destined for senior management within their own companies or on the main board.

The group's management centre at Chelwood Vachery, deep in the Ashdown Forest, occupies a Tudoresque redbrick pile built in 1905 as a country retreat for Edward Nettlefold, the Birmingham screw-maker of Guest, Keen & Nettlefold. It plays a key role in developing management talent but also fulfils a useful function in fostering a "BAT culture", a difficult thing to achieve in a conglomerate of different businesses and ethnic cultures. Directed by Trevor Tice, a former



BAT's worldwide interests include the prestigious Saks Fifth Avenue stores in New York, above, and a coconut processing factory in Brazil, left.

BAT director in the tobacco business, Chelwood costs about £1 million a year to run, but aims to break even with the fees paid for its residential courses (about £3,000 for three weeks) by the companies which send delegates.

Its lecturers come from leading universities and business schools and include Sheehy and his deputies. The accent is on practical problem-solving and a unique feature, which could be done only in a company college with its protected confidentiality, are the "live projects"—real business problems from within the BAT group. Not only do these provide more interest and challenge than dry case-studies; they also benefit the company and sometimes BAT as a whole. In 1972 the first senior management programme was set the challenge of working out how the group should reconstruct itself as it diversified increasingly into non-tobacco businesses: the outcome confirmed existing management thinking and was more or less the shape of BAT Industries today.

If and when Chelwood's alumni eventually reach the Windsor House boardroom, they can expect to find some distinctive BAT characteristics at

work. It may not be "hands-on" management in terms of running the businesses, but it is typified by short lines of communication and decision-making which enable it to move with remarkable speed when a major acquisition presents itself. When BAT acquired Marshall Field, the Chicago department store, in 1982, the deal was concluded over a weekend.

In the previous year BAT had already decided its US retail business was ripe for expansion by acquisition and had identified Marshall Field as a likely target. When a takeover for the store seemed possible, Brian Garraway, then group finance director, received a telephone call in Paris from his colleagues in the States. "We all mustered here in London on Friday morning, including our American people who had flown in overnight, and Pat Sheehy, then vice-chairman, broke his holiday. We had a breakfast meeting on Saturday, the Americans went back, we had a board meeting on Monday morning and our offer was on the Marshall Field boardroom table on Monday afternoon, Chicago time. The speed of our reaction was because we'd done our homework."

Future acquisitions are likely to be predominantly in financial services. Stock market commentators have even speculated about a BAT purchase of a retail bank one day. Sheehy says simply: "As financial markets open up we'll be there, not necessarily in all of them." There may also be "add-ons" in retailing, probably speciality rather than department stores. Looking ahead over a decade or so, Sheehy said it was conceivable that tobacco could fall to 40 (from 50) per cent of group profits, with the other three businesses accounting for 20 per cent each, but he emphasized that tobacco would continue to be the core cash generator for the whole vast enterprise. It is from tobacco, as finance director Tom Long puts it, that "free money" flows into the group to finance acquisitions.

But Sheehy emphasizes that the group is looking for "businesses which have opportunities for organic growth rather than just growing by acquisition, which is quite an expensive way to grow. It is sometimes necessary to do it, to position yourself in an industry or a country where you need to acquire good management or at least the basis of a business which will attract good management—and I don't mean just at the top, but down through it. But I think it would be unsatisfactory if we were to look at the future of this company by saying we are always going to have a big, strong cash flow that will enable us to buy things rather than to grow things. And I don't believe it's practical, because in the long term we may not have enough cash to proceed in that way for ever and a day." ●

Carol Kennedy is Deputy Editor of *The Director*.



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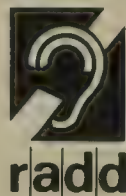


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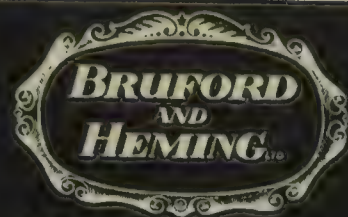
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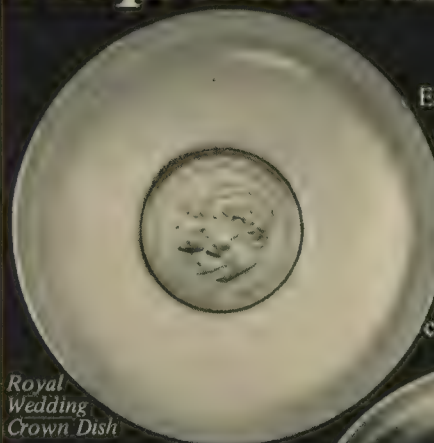
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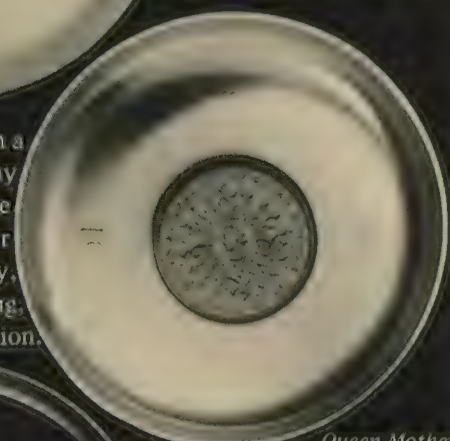
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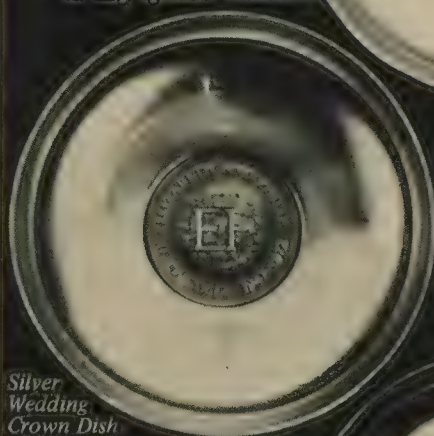
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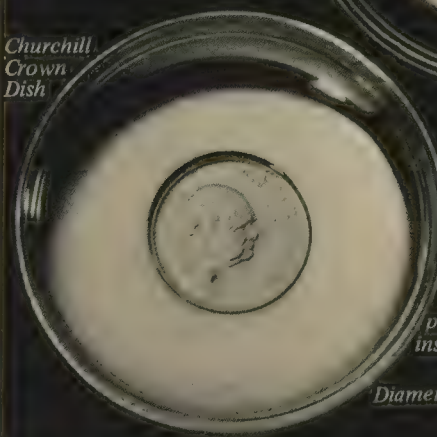
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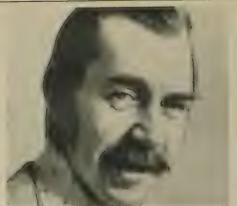
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# Dixter's natural exuberance

by Judy Astor

It takes strong nerves to allow a meadow garden to run beside your front path, but such contrasts between the wild and the cultivated help give the garden at Great Dixter its particular charm.

Photographs by Pamela Toler

Christopher Lloyd's justly celebrated garden at Great Dixter in East Sussex is an object lesson to those Captain Blighs of the flower borders who view nature as an unfortunate aberration to be pruned, imprisoned and if possible punished. At Dixter, against the soft brick and timber of the 15th-century manor house and its outbuildings, and the walls and hedges and topiary of the gardens laid out by Christopher Lloyd's parents and Lutyns before the First World War, plants are allowed to follow their own comfortable habits of growth, billowing over paths and grass and even each other. They spread and interweave and seed themselves with happy abandon and often even happier results: a 5 foot *Campanula lactiflora* springs exuberantly out of a crack in the paving, for instance, and a mule-ear will insinuate itself through the purple leaves of a *Cotinus coggygria*. Far from tweaking them out, if Christopher Lloyd approves of the effect he will welcome the new arrivals and encourage them to stay.

Each case is taken on its merits. A *Clematis x darandii* has been allowed to smother a large Senecio "Sunshine" to death, not because Christopher Lloyd failed to notice in time to intervene, but because the clematis looked so ravishing with its silvery buds and velvety violet flowers that he decided to abandon the senecio to its fate.

Again, there are moon daisies all over the sitting-out area by the house and *Erigeron muconatus* in every crack of the retaining wall of the sunken garden. As he says, an alpine enthusiast would get rid of them and spend his days stuffing every chink with tiny treasures. But Lloyd prefers working with a broader brush. He has, moreover, 5 acres to look after with fairly intermittent help.

This relaxed approach is one reason for the success of the much admired and copied meadow garden at Great Dixter. A good 60 years before ecology became a fashionable cause, Christopher Lloyd's mother insisted on several areas of the garden being left wild, including the Upper Moat by the

house, which they had drained, and the strip each side of the path from the front gate. Snowdrops are followed by species crocuses and daffodils, fritillaria and erythroniums, primroses, polyanthus, wild orchids and camassias. Later in the year there are moon daisies and campanulas and dozens of other wild flowers, and the season ends with autumn crocuses and colchicums.

The area is cut three times a year: in July, when all the wild flowers, bulbs and grasses have seeded, in September, to crop the turf before the autumn crocuses emerge, and again in late



When Lutyns added a brick wing to Great Dixter, he and the owners also designed the garden. Nathaniel Lloyd started the topiary peacocks in yew, top, left, which forms the centrepiece of the Barn Garden. Fighting for space in the Long Border, above, are spiky *Acanthus spinosus*, red *Crocasmia masonorum* "Dixter Flame" and feathery tamarisk.



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## Dixter's natural exuberance



Christopher Lloyd walking between the meadow garden and the Long Border.

November, to show off the early spring bulbs to advantage. The cut grass is raked off to reduce the fertility; the richer the soil, the more the coarse grasses and rank weeds like nettles and docks are encouraged at the expense of the finer grasses and wild flowers.

The contrast between the wild and the cultivated parts of the garden is delightful to all except the short-back-and-sides school of gardeners who get restive in June and July when the grasses grow to their longest and shaggiest before the summer cut. It takes strong nerves to be a good meadow gardener, especially if some of your meadow runs beside your front path.

The uncoursed exuberance of the plants at Dixter, in wild and tamed bits alike, is particularly attractive as a counterbalance to the stone and brick of walls and paving and the solid dark green shapes of the hedges and topiary which give the garden its form and structure. There would have been even more wall had Lutyens had his way, but even in Edwardian times walls were cripplingly expensive.

It is a garden where there is always something going on. Even more than most, Christopher Lloyd believes in plants giving good value for the space they occupy. He will search out a plant variety, such as the *Tropaeolum tuberosum* "Ken Aslet", which flowers for longer than its more ordinary relations; he will give preference in his borders to plants with two good flowering seasons, like the vivid red rose "Florence May Morse" in the Long Border; and above all he will go to endless trouble to use the same space twice. One patch of the Sunken Garden of which he is particularly proud goes through no fewer than three transformations. Self-sown *Briza maxima* (giant quaking grass) gives way to orange crocosmias and the copper-leaved butterfly weed, which in turn are supplanted in the autumn by pink nemeses and magenta asters, softened with *Senecio leucostachys* and other greys.

When his *Alstroemeria* "Ligtu Hybrids" have finished flowering, he cannot pull out the dying stems as he otherwise would, in order to plant a late flowering annual over them, because he has to save the seeds.

Instead he masks them with the self-seeding *Verbena bonariensis* and *Senecio leucostachys*, which come into their own in late summer. Oriental poppies, which can be cut down as soon as they have finished flowering, cede their ground to cannas. Tulips and self-sown forget-me-nots give way to annuals like cosmos. So Great Dixter is still full of colour and interest in early autumn.

All this involves taking a great deal of trouble sowing annuals and propagating tender perennials, trouble which Christopher Lloyd does not begrudge in a good cause. It also demands considerable expertise, but then he not only lectured at Wye College until 1954, when he came back to Great Dixter to look after the garden, he has written several books on gardening which have become classics and is the holder of the Royal Horticultural Society's grandest award, the Victoria Medal of Honour.

To his encyclopaedic knowledge of plants he adds an affectionate appreciation of their quirks and oddities. "Do you notice that smell?" he asks as the visitor blanches at a whiff of carrion. "That's the Dragon Arum, *Dracunculus vulgaris*. Such a stylish leaf." A cloud of flies rises from the dark red velvety spathe as he gives the leaf an approving pat. Or he will stop to point out a particularly good form of a common plant, and tell you that this asphodel does not come out until 4 pm—so he calls it the tired businessman's plant; and the cestrum emits its wonderful scent only after 10 at night. He has a soft spot for grasses. "This only gets up to about 8 or 9 feet, but it's a handsome brute," he says fondly.

Perhaps it is his love for plants which gives Great Dixter its particular charm, because like all gardens it very much reflects its owner's character and tastes—strong, individual and making no concessions to fashionable cliché.

The gardens at Great Dixter, Northiam, East Sussex are open 2-5pm, Tuesdays to Sundays and Bank Holiday Mondays, April 1 to October 13, and October 19, 20, 26, 27.



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**ST JOHNS WOOD NW8.** Undergoing extensive redecoration this substantial Victorian house is situated on a tree-lined Avenue in this very popular district. To be let partly furnished it would suit a large family, who may have live in staff who could occupy the ground floor flat. There are six/seven double bedrooms, three bathrooms (one being completely refitted), three/four reception rooms, two kitchens and a kitchenette and a secluded, mature south facing garden. Available mid-September for two/three years initially at £900 a week. Company Tenancy required.



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# Will the Ryder Cup come back?

by Chris Plumridge

On September 13 to 15 Britain hosts the 26th Ryder Cup. America has won 21 of the 25 matches, but Europe's success this year in the Open and Masters offers new hope.



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Since a St Albans seed merchant called Samuel Ryder donated an elegant little gold trophy in 1927, the biennial match between the professional golfers of Britain and America has become, from the British standpoint, a sort of quest for the Holy Grail.

If the Ryder Cup were a boxing match it would have been stopped by the referee long ago, for as the 26th encounter looms at The Belfry course near Birmingham, the Americans have won 21 times, the British three times and there has been one tie.

So why does the Ryder Cup continue to prosper? The answer is, simply, because of its tradition. The players, particularly the Americans, revere the Ryder Cup's history and regard selection as an honour and fulfilment of an ambition to represent their country, thus following in the footsteps of the legends of the past.

Since that first match in 1927, the venues have alternated between Britain and America. The Americans have remained invincible on their own soil, so the British tend to dwell on their three victories and the memorable tie in 1969. When the match was first staged in Britain in 1929 at Moortown, Leeds, the Americans were captained by Walter Hagen, at that time the leading figure in the game. The story goes that Hagen and the British captain, George Duncan, arranged to play each other in the singles and Hagen is reputed to have said to his team: "Well boys, that's a point for our side." Duncan, however, with some inspired golf,

**Walter Hagen captained the defeated 1929 American side at Moortown.**

destroyed his opponent by 10 and 8 over 36 holes and led his men to victory. Henry Cotton, then aged 22, won the decisive point.

The Americans won again in 1931 but the 1933 match at Southport and Ainsdale provided a dramatic climax. With only one game to be decided, the scores were level, and the outcome lay between Densmore Shute of America and Syd Easterbrook of the home side. At the final hole they were still level and, both having driven into a bunker, arrived on the green in three strokes. Shute then three-putted and Easterbrook faced a curly putt of 3 feet to decide the contest. He holed it without a tremor but as Henry Longhurst wrote at the time, "Of all the shots in golf, it was the one I should have least liked to play."

American domination began to assert itself in the next two matches and in the match immediately after the war in 1947 the British plumbed new depths by losing 11 of the 12 points. Hopes were high at Ganton in 1949 and the Americans, captained by Ben Hogan who was still recovering from his appalling road-accident injuries, were in difficulties after losing the first-day foursomes three to one. Hogan, no doubt, had a few harsh words with his men and the next day the Americans came out with all guns blazing and won six of the eight singles.

For all the disappointment of





Ganton, it was nothing compared with the events at Wentworth four years later. Another American victory looked probable on the final day when Sam Snead was four up with six holes to play on Harry Weetman. Inexplicably, Snead collapsed in a welter of wayward strokes and Weetman crept home on the last green. The resultant two-point swing meant that Britain could still win, but all the pressure landed on Peter Alliss and Bernard Hunt, the youngest members of the team. First Alliss came to the last hole and close to the green in two shots, then fluffed a chip and finally missed from a yard to take six and lose the hole. He was followed by Hunt who also took six to halve his match instead of win. Britain lost by one point and the events of Wentworth were to haunt Alliss in particular for the remainder of his playing career.

But Britain was not to be denied in 1957 at the Lindrick Golf Club, near

Sheffield. Led by Dai Rees, home hopes were especially high but, after losing the first day foursomes three to one, Rees was pilloried by the Press with one journalist stating that if Britain won the Ryder Cup he would allow himself to be buried under 2 tons of manure! Maybe his words inspired the home players: in the second day singles they attacked mercilessly and, for once, it was the Americans who collapsed. By late afternoon the deed was done and the name of Lindrick had passed into the annals.

In 1961 the format of the matches was changed to 18 holes, and the introduction of four-ball contests merely emphasized the greater depth of American talent and ability which continued to hold sway through the 1960s—apart from the extraordinary events at Royal Birkdale in 1969.

In that year the British fielded a young team with players such as Bernard Gallacher, Peter Townsend,



**Above, veteran Cup players Severiano Ballesteros and Paul Way and, left, Sandy Lyle winning the British Open.**

Brian Barnes and Tony Jacklin who proved they were a match for the Americans. No fewer than 18 of the 32 matches went to the last green and throughout the three days neither team led by more than a point or so.

Ultimately the issue rested between Tony Jacklin and Jack Nicklaus, unquestionably the greatest players of their respective sides at that time. Jacklin, then the Open Champion, had beaten Nicklaus comfortably in their morning single and, as the draw would have it, they faced each other in the afternoon. With all the other matches level, Jacklin stood one down on the 17th but then holed a monstrous putt of some 20 yards to square with Nicklaus. Both players found the 18th with their second shots, but a long way from the hole. Nicklaus putted first and his ball finished a yard from the hole; Jacklin's putt finished a little closer. Nicklaus holed his putt and then, in a symbolic gesture, conceded Jacklin his putt, an action which caught the spirit of the occasion.

That was the closest the British came to victory in recent memory and as the matches became even more one-sided, it was decided in 1979 that the rules governing eligibility should be

expanded to include Continental players and play under the banner of Europe. Whether the change fitted in with Sam Ryder's original concept is doubtful but it made little difference to the result in 1979 and in 1981 when players from Spain and West Germany were present. In 1983, however, under the leadership of Tony Jacklin, the European side came within a single point of beating the Americans on their own ground. The match, staged at the PGA National course in Florida, was almost a carbon copy of the 1969 tie, and the deeds of Severiano Ballesteros, Bernhard Langer, Nick Faldo and the young Paul Way, then making his debut, breathed new life into it.

European morale for this year's encounter could not be higher. Boosted by Sandy Lyle's victory in the Open Championship and also by Bernhard Langer's win in the United States Masters, the European side, again under Jacklin's captaincy, has the scent of victory in its nostrils. The Americans, captained by Lee Trevino, realize they have a real battle on their hands but they are never more dangerous than when they are cornered.

Whatever the result, the Ryder Cup will remain the premier international contest in golf and the tradition that Samuel Ryder began 58 years ago will continue to exercise its influence on the world's leading players ●



# Distinctive adaptations

by Stuart Marshall

There is some truth in the complaint that all cars look much the same today because they are designed by computers. It is difficult to tell a new Ford Granada from a Renault 25; a VW Jetta and a Ford Orion are remarkably similar; and most of the small to medium Japanese saloons and hatchbacks are best identified by their badges. Perhaps it is because of this that the small specialist car producers are doing good business.

The classic way of creating a car of distinction was to take a chassis from a distinguished maker such as Rolls-Royce or Daimler and mount an individually designed coachbuilt body upon it. It can still be done, but at astronomic cost. Rolls-Royce do not even quote a price for a Phantom Limousine, but £125,000 would be a starting point and £250,000 quite conceivable. Curiously, the United States has a number of producers of highly individual cars. Some tend to look like a pre-Second World War Mercedes-Benz tourer crossed with a late 1960s Cadillac, and at least one of them is built on a Ford pick-up truck chassis.

It is not, however, necessary to be rich to know the pleasure of owning a fairly exclusive car. Panther of Byfleet, whose small factory is built on what was once part of Brooklands racing circuit, offers the Kallista two-seater from as little as £9,875. It looks like a classic sports car of the 1930s, with an immensely long bonnet, flared wings and a tight little cockpit hard by the back axle. Appearances deceive. The engine is a Ford four-cylinder or V6; the front suspension Ford Cortina, the rear axle Ford Capri. Mechanically it is a car of the 1980s.

When its hood is down in fine weather, it is entertaining and eye-catching. It is a Sunday car, to be taken out for pleasure, not for business or domestic transport. The V6 I drove recently took off like a rocket and cruised at 100 mph. Panther once made very large cars that took their inspiration from the celebrated Bugatti Royale of the 1930s—a car sold only to those with blue blood and vast resources. The beautifully made Panther Sedan had a Jaguar engine and found favour among pop stars. The craftsmen who made it now convert Mercedes-Benz saloons for the oil-rich sheikhs of the Middle East. The workmanship is exquisite; the appearance of the finished product enough to make a Daimler-Benz designer go into a corner and weep.

Two British coachbuilders, Wood & Pickett of Ruislip and Glenfrome of Bristol, have made a speciality of converting and modifying Range Rovers into luxury vehicles their manufacturer might not recognize. Being built on an



Top, the Alpina C2, a faster version of the BMW 3-series; left, the Panther Kallista, a 1930s-style two-seater, but mechanically a car of the 80s.

immensely strong chassis, the Range Rover is an ideal subject for conversion. Unlike the modern car, it does not depend on the body panels—and especially the roof—for its structural strength. Thus the Range Rover, normally a boxy two-door or four-door estate car, has been turned into drop-head convertibles and luxury saloons, hunting cars looking like something from *Star Wars* and six-wheeled, cross-country limousines.

The Range Rovers sold to Middle-Eastern buyers tend to be worked very hard indeed, using their cross-country capabilities to the full in the desert. In Britain, luxury Range Rovers are mainly driven on roads, combining the spaciousness of a large modern car with the high seating position of an Edwardian, plus great solidity.

One of the more interesting and practical developments in specialized car construction has been the turning of fairly ordinary saloons and shooting brakes into ultra-long ones. It all began when the price of a purpose-built limousine got beyond the reach of funeral directors or municipalities who

would have liked a traditional Rolls but thought their accountants (or voters) would not stand for it.

Coleman-Milne, of Bolton, Lancashire, take a car like a Ford Granada and cut it in two just behind the driving seat. An extra section of body is dropped in and the whole thing is welded up again, looking much the same as before but having been "stretched" by nearly 3 feet. The effect is two-fold. In the first place, the rear-seat occupants have literally unlimited legroom and there is space enough for an extra row of folding jump seats. And, second, the additional wheelbase dramatically improves ride comfort.

Good though a normal Granada is at coping with bumps, a stretched one rides them like an ocean liner on a light swell. It feels totally imperturbable, proving that for a really superior ride there is no substitute for inches between front and rear axles. Despite the extra length, which one notices only when parking, the elongated car goes well. A Windsor estate, stretched by Coleman-Milne from the former Granada estate, swallowed a single bed

with ease and still left room for a large dog (and two people in the front) to travel in comfort.

Recently Coleman-Milne has moved up and down market. Among its offerings, from £20,000 upwards, are a Ford Sierra Estate and Austin Montego saloon, each with three rows of seats in a stretched body that has been luxuriously furnished. Rather more expensive, but still a tiny fraction of the price of a Rolls-Royce Phantom limousine, are lengthened Jaguar XJ6 saloons from both Coleman-Milne and Glenfrome, the latter sold by Guy Salmon of Thames Ditton.

Alpina adopts a different approach to creating an individual car from standard components. Its founder, Burkard Bovenspien, a Bavarian connoisseur of food and wine as well as fast cars, bridges if referred to as a car converter. "We are not converters; we are manufacturers, even though in world terms we are very small indeed," he says. He makes just 350 Alpinas each year, using BMW components.

They sell to owners who might otherwise have bought, say, a Porsche or a Ferrari, but who want a four- to five-seat body with a proper family-size boot. To an untutored eye an Alpina looks much the same as a standard BMW but an expert will notice the deeper air dam at the front and the oversized tyres on larger wheels. The extra performance and superior handling are apparent as soon as one drives an Alpina, but they have not been obtained by sacrificing comfort or refinement. I rate Alpinas as among the best—and the most sensible—high-performance cars now available.



# Swan Hellenic Christmas and New Year tours to Europe, Jerusalem and Moscow

Swan Hellenic Art Treasures Tours offer a wide selection of interesting tours this Christmas, mainly to Europe, but also one to Jerusalem. For the New Year, there is a short tour to Moscow—a must for art lovers. Each tour is accompanied by a specialist guest lecturer, and a professional tour manager.

## **Jerusalem. 23-29 December. 7 days. £785**

A marvellous tour at this time of year, which includes visits to Bethlehem, Bethany and Galilee. Extensive sightseeing has been arranged in Jerusalem and as part of the other excursions to Jericho and Masada.

## **Vienna. 20-27 December. 8 days. £625**

A capital city liberally endowed in terms of musical, architectural and cultural heritage. The tour includes visits to the Schoenbrunn Palace, museums and galleries, an evening ballet performance, and an excursion to the Vienna Woods. There will also be an opportunity to attend High Mass and hear the Vienna Boys Choir.

## **Salzburg. 21-28 December. 8 days. £610**

Based in this magnificent Baroque city, the tour includes excursions to the Salzkammergut region and St Wolfgang, through beautiful mountain scenery to the winter sports resort of Hinterglemm, and across the German border to Burghausen. Attendance at an evening concert and a performance of the famous Marionettentheater is included.

## **Baden-Baden. 21-28 December. 7 days. £656**

Excursions from this stylish spa town include a tour of picturesque vineyard villages, a full day in the Upper Black Forest, and across the French border to visit Strasbourg. Guided tours in Baden-Baden include the Roman Baths, the Casino, the Kurhaus (with an evening performance), and the Trinkhalle galleries and wall paintings.

## **Lausanne. 23-30 December. 8 days. £645**

On the shores of Lake Geneva, Lausanne is an excellent base from which to explore the canton of Vaud with its rolling countryside and tiered vineyards. The tour goes further afield to visit Berne, French-style Montreux, and Gruyere, the charming ancient capital of the alpine region.

## **Nice. 23-29 December. 7 days. £635**

From elegant Nice, the tour explores much of the Riviera, with its fascinating mixture of fashionable resorts, art galleries and museums. There is also a full-day excursion to the Alps, and a trip to Monte Carlo.

## **Lisbon. 19-26 December. 8 days. £651**

A mixture of classic squares and avenues, and picturesque cobbled districts, the tour explores much of the architecture in this lovely capital city. Visits are arranged to fortified Obidos, which has retained much of its medieval character, the resorts of Estoril and Cascais, and Fatima—known as the "Lourdes of Portugal."

## **Moscow. 29 December–3 January 1986. 6 days. £455**

An excellent opportunity to visit the Kremlin, Red Square, and many of Moscow's cathedrals and art galleries. The tour also visits Kolomenskoye, with its museum of 16/17th Century architecture, the Rublyov and Pushkin Museums, and Zagorsk.

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## TRAVEL

# Round-the-world cruising

by David Tennant

An acquaintance who has made ships and shipping a life-long study told me a few years ago he thought the era of the world cruise could be coming to an end. Costs, not least for fuel and labour, would push up fares to such an extent that only a few people would be willing to pay them. At the time I agreed with him. We were both wrong, as a glance at the cruise itineraries for 1986 shows. From January to April, seven large liners will be circumnavigating the globe at fares ranging from around £3,575 for accommodation in a four-berth cabin on the *Taras Shevchenko* to £63,000 for the *de luxe* penthouse suite on *Royal Viking Sea*. All these voyages are also sold in segments, but reservations for the full itineraries are coming in at a steady rate.

The North American market predominates in cruising and it is increasing. Both the UK and the European markets have remained comparatively static for several years. The inroads made by the Russians here, on the Continent and as far away as Australia, are giving western shipping interests some concern, particularly as they offer lower fares.

As with other sections of the travel industry, there has been a marked increase in what I call flexible pricing for cruising in recent years. Reduced rates for late bookings, with choice of cabin often left within the price range to the shipping line, or for those belonging to a club or association, or a specific market such as the over 55s, are now commonplace. Specialist travel companies, such as Paul Mundy of London, offer reduced rates as a result of agreements with the shipping lines. Prices in the UK often include free or much reduced first-class rail travel. Groups travelling together also get lower rates.

All this means that it is worth while shopping around before deciding which cruise to take or which agency to use. But do not leave it too late, particularly if you want a specific cabin on the ship. Cruising to a certain extent is addictive and has a very high repeat business; regulars get to know which are the best cabins and these are always taken up first. The cheapest and the most expensive accommodation are always the first to be booked.

Here are some of the voyages which are being offered over the next few months through to the spring of next year.

Cunard are sending both the *Queen Elizabeth 2* and the luxurious *Sagafjord* around the world, the former sailing from New York on January 15 and returning there 96 days later. Her route is through the Panama Canal, down the Pacific coast of South America, through the Straits of Magellan to



Uruguay and Brazil, then across to South Africa, East Africa, Pakistan, India, Sri Lanka, the Far East including Korea and Japan, Hawaii, California and then via Panama again and the West Indies back to New York on April 20 or Southampton five days later. Various options flying by Concorde to or from a number of ports, such as New York, Rio de Janeiro, Cape Town, Singapore and Hong Kong are also available. The price range is from £6,390 to £55,000.

*Sagafjord* goes round the other way, westbound from Fort Lauderdale in Florida, and calls at Mexico, various Pacific islands, Australia, Indonesia, Hong Kong, Singapore, Sri Lanka, India, the Suez Canal, certain Mediterranean ports including Malaga and returns to the USA on April 18. Again there are sectors available and a Concorde flight is likewise being provided to and from certain destinations. Fares are from £4,335 to £48,480.

*Canberra* (P & O), veteran of the Falklands conflict and soon to celebrate her silver jubilee, sails from Southampton on January 7 and arrives back there on April 8. She travels westwards and her itinerary includes Florida, Venezuela, Panama, California, New Zealand, Australia, the Far East, Mauritius, South Africa and Portugal. Again the voyage is divided into segments with air travel to or from various points including Auckland, Sydney and Hong Kong. The fare range is between £2,160 and £16,560.

Next year Holland America's *Rotterdam* makes her 25th world cruise, setting out from New York on January 9 via Panama, the Far East, India, Suez and the Mediterranean, back to the Big Apple on April 2. A special 39-day itinerary for British passengers has been arranged, whereby they fly to Japan on February 6, join the ship there and sail to Haifa, flying back from Israel on

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Above left, poolside relaxation on board P & O's *Sea Princess*. Above and left, close-up views of natural and man-made wonders—at Geirangerfjord, Norway, on a Royal Viking Line cruise and of Manhattan from the *Queen Elizabeth 2*.

£3,575 to £11,250.

During the winter and spring months the Caribbean and adjacent seas are the busiest by far for cruise ships sailing from Florida and a number of the islands, mainly on a fly-cruise basis for British travellers. P & O are basing their splendid liner *Sea Princess* at Fort Lauderdale near Miami and operating a series of cruises from mid December to the end of March. A Christmas cruise from December 17 to 29 includes Cozumel in Mexico, Ocho Rios in Jamaica, St Maarten, St Thomas and Nassau, with fares from £1,340 to £2,390 including the flights from and to London. This itinerary is repeated four times and alternates with a 13-day voyage to the eastern Caribbean at slightly higher prices.

Norwegian Caribbean, based at Miami and operators of the largest liner of all, the *Norway*, are continuing to offer a very low add-on air fare of around £99 return from London on many voyages, with higher rates but still well below the normal on others. They have five ultra-modern ships operating a wide variety of itineraries of between three and 14 days from around £400 to more than £3,900.

On the other side of the globe the *Pearl of Scandinavia* will be continuing its fascinating itineraries in the Far East. Among these is a two-week cruise from Singapore to Penang, Sibolga (in Sumatra), the island of Nias with its unique architecture and culture, Jakarta, Surabaya and Bali. With two nights in Singapore the cost of a fly-cruise arrangement from London is between £2,078 and £5,619. There are

six departures between November and March.

This smaller liner (she carries around 430 passengers at most) will also be making a series of cruises from Singapore to Thailand, Brunei, Sabah, the Philippines, Whampoa (for Guangzhou, formerly Canton) and Hong Kong, or vice versa. With two voyages each way from November to March the cost from London is £2,146 to £5,744. The UK agents are DFDS.

Paul Mundy, the London-based cruise specialists whose regular *Good Cruise Guide* bulletins are highly informative, have arranged specially reduced rates on the *Royal Viking Star* for a 14-day voyage from Sydney to Noumea, Vanuatu (formerly the New Hebrides), Fiji, Tonga and the Bay of Islands and Auckland in New Zealand. Combined with stays of a few days in Sydney and six in Auckland the cost is between £2,440 and £6,640 from London. The cruise lasts 25 days, departing on February 7 from the UK.

As a result of the rescheduling of the *Queen Elizabeth 2*'s annual refit, Cunard recently announced a special 10-day cruise from Southampton leaving on November 29 for Lisbon, the Canary Islands—Lanzarote, Las Palmas and Tenerife—and Madeira, arriving back on December 9. They are offering this voyage at the same prices as when she last sailed on this route in 1980. These start at £540 and rise to £1,900.

Finally I would like to make a brief mention of the *Black Prince* (Fred Olsen Lines) which will be making her usual 13-day round trip cruise from London (Tilbury) to Madeira, Lanzarote, Tenerife, Las Palmas and then back to Madeira before returning to Southampton. The first departure is October 10, and there are six thereafter with the last on April 10. Fares are between £710 and £1,930 and stays at a range of hotels in Madeira can be combined with these cruises. Her special Christmas cruise to Cadiz, the Canaries and Madeira leaves on December 19 and is for 14 nights with fares from £830 to £2,050.

I have covered only a very few of the winter voyages available. There are many more, and full details of all cruises can be obtained from travel agents or the addresses below.

Cunard, 30A Pall Mall, London SW1Y 5LS (491 3930). Costa Cruises, Jetsave Travel, Sussex House, East Grinstead RH19 1LD (0342 31115). CTC Lines, 1 Regent Street, SW1Y 4NN (930 5833). Pearl Cruises, DFDS (UK), 199 Regent Street, W1R 7WA (488 2952). Fred Olsen Lines, 11 Conduit Street, W1R 0LS (409 2019). Paul Mundy, 11 Quadrant Arcade, Regent Street, W1R 5PB (734 4404). Norwegian Caribbean Lines, 3 Vere Street, W1M 9HQ (408 0046). P & O Cruises, 47 Middlesex Street, E1 7AL (377 2551). Royal Viking Line, 41/46 Piccadilly, W1V 9AJ (734 0773) ●

March 16 with fares from £6,215 to £18,440. The UK agents are Fred Olsen.

The longest of all these round-the-world voyages is on the *Royal Viking Sea*, from San Francisco on January 9 or Fort Lauderdale (Florida) on January 23 arriving back at the latter on May 6. There are 34 ports of call including more unusual ones like St Helena, the Maldives and Nosy-Bé in Madagascar, with numerous segments available travelling to and from by air. A bewildering range of fares starts at around £6,200.

The sixth globe-trotter is the *Danae* (Costa Line) out from Genoa on December 22 via Panama, the Pacific, New Zealand, Australia, Indonesia, the Seychelles, Suez and back to Genoa on April 2. Rates are from £7,860 with numerous segments on offer.

Lastly, there is a world cruise on the Russian liner *Taras Shevchenko* (CTC Lines), departing from Tilbury on January 6 for a 96-day voyage to the West Indies, the Pacific, Australasia, the Far East, India, Suez and the Mediterranean. The prices range from



# Roman forts revealed in Scotland

The sites of four Roman forts have been discovered in Scotland by aerial survey carried out by the Royal Commission on the Ancient and Historical Monuments of Scotland. The most important of these new finds is a fort of about 3 acres in the estate around Drumlanrig Castle in Nithsdale, some 16 miles north of Dumfries. Built in the Flavian period (*c* AD 79-105), it seems to have been occupied at several times in the late first and mid second centuries AD. At some time in the Antonine period (*c* AD 140-163) it probably served as the headquarters-base of an auxiliary regiment, which had outstations in small forts along the adjacent river valleys, two of which have long been recognized. Two more, at Lantonside and Sanquhar, were located by air last year. The surveys were carried out in the summer, when the dry weather conditions revealed patterns of growth and colour of vegetation above these ancient buried structures far more vivid than usual, and undetectable from ground level.



Above, the Roman fort at Drumlanrig, near Dumfries. The linear bands of greener grass show the remains of its complex system of defensive ditches. Within the walls, grass has parched above the grid of the streets. Lantonside, top, near the mouth of the River Nith, drew its troops from Drumlanrig. It measures some 140 feet by 120 feet externally and the bands of greener grass in parched pasture indicate the line of the defensive ditch enclosing the fortlet and a rectangular annexe.



# A great soldier of our time

by Robert Blake

**Templer: Tiger of Malaya**  
by John Cloake  
Harrap, £14.95

Sir Gerald Templer was a notable "character", as anyone who knew him can confirm. He was irascible and cuttngly rude to those whom he regarded as deficient in the military virtues. He had a rigidly high standard. Every detail of dress, behaviour, decorations, uniforms was observed and criticized if necessary. Those who failed to live up to his requirements received a "rocket" and very often a four-letter comment couched in no uncertain terms, followed by the "sack". But he combined these qualities with immense charm and a quite remarkable degree of consideration for the problems of other people. He was one of the great soldiers of our time, and his biographer has done him full justice.

This is a book of careful research and it is admirably written. Ambassadors, when they decide to write at all, usually write very well. John Cloake, whose career in the Foreign Office ended in Bulgaria in 1980, is a striking example, like John Wilson (Lord Moran) and many others. I have only one criticism. Why call the subject "Gerald" throughout? We move socially in a world of first names, but should not a biographer and historian who writes for posterity be slightly more formal? I suspect that "Gerald" would have preferred "Templer".

This is a minor cavil about a notable biography which will certainly be regarded as a most valuable contribution to modern military history. Templer's greatest achievement came after the end of the Second World War. His future seemed unpromising. After a short spell in post-war Germany, where he distinguished himself by dismissing Adenauer from the post of Mayor of Cologne, he became Director of Military Intelligence at the War Office. There must be some interesting material about those years of his life though no doubt discretion is still necessary. But by 1951 he felt he had reached a dead end. Then in December the British High Commissioner in Malaya was murdered by communist terrorists and Templer was appointed as his successor—only with far wider powers. He was the supreme commander of both the civil and military spheres.

Templer's Malaya came to be seen as a model of how to deal with communist insurgency, and there was no lack of adverse comparisons with first the French and then the Americans in Vietnam. Certainly Templer displayed a flair which they did not. He saw the enormous importance of intelligence

and of building up good relations with the civilian population. He made it clear that independence would come—but only when communism had been crushed and that every delay in that process delayed the arrival of Malayan sovereignty. He was a man of immense drive and furious energy. He went everywhere. He substituted small unit operations against specific targets, located by his Intelligence Officers, for useless large-scale jungle sweeps. He imposed ruthless curfews on towns that harboured terrorists. He made clear his sympathy with Malayan nationalism. When he arrived at Government House the servants were lined up outside. "Tell me their names. I want to say how-do-you-do to them," he said to the Chief Secretary who whispered: "The British in this country do not shake Asian servants' hands." "They do from now onwards," announced Templer, and shook hands with the lot.

But it is fair to say that his task was easier than that of the French and Americans in Indo-China, where the communists were working with and not against the grain of nationalism, and were also massively helped by the communist super-powers. In Malaya the communist forces amounted to only 5,000, they received negligible assistance from outside, and, being nearly all Chinese, were in no position to invoke the nationalist cause. However, Templer could have muffed his chances, and most people probably would have. He possessed imagination to an unusual degree, and also attention to detail. "Do you realize," he said to the famous Professor Northcote Parkinson, after visiting a school, "that these bloody children have no fairy stories? Think of it—no fairy stories." Parkinson and his wife obliged by writing *Malayan Fables*. He investigated the history syllabus and discovered that children were being taught about the Wars of the Roses. He insisted on a text book of Malayan history instead. When he left after two and a half years the communists had not yet been crushed, but they were on the run, and the way was wide open for Malaysian independence.

His later career was not so happy. He reached the top as Chief of the Imperial General Staff, but he was involved in Suez—the least creditable episode in modern military history, through no fault of his. The post needed political acumen, and he detested politicians far too obviously. The period was one of contraction. The "progressives" of the War Office believed that the way ahead was to abolish regiments and form a single infantry branch on the American model. Templer's deep conservatism made him oppose this idea tooth and nail. He largely succeeded. Today the Americans are trying to create their own regimental system. How quickly the radicalism of the past becomes the unregretted lost luggage of the future!

# Recent fiction

by Sally Emerson

**Family and Friends**  
by Anita Brookner  
Jonathan Cape, £8.95  
**But For Bunter**  
by David Hughes  
Heinemann, £8.95

It is only a short time ago, in 1981, that Anita Brookner's excellent first novel appeared, and already she is a major writer with a substantial *oeuvre* behind her. She has produced five first-class novels, including her latest, *Family and Friends*, in as many years, and if she continues to surprise and delight her readers with such accomplished performances it will not be long before undergraduates will be answering questions on her in their English Literature examinations. *Family and Friends* is her most accomplished novel yet, and in period, scope and themes is a departure from her earlier work. (Discuss!) Her last book, *Hôtel du Lac*, which won the 1984 Booker Prize, was the culmination of the themes which had dominated her three previous books. Set in the present day, it focused on a decent woman who lacks the glamour of more flighty women and therefore has the misfortune to be admired but not desired. It was a beautifully put-together book, but for me it had the air of a culmination, an ending, and it lacked the energy and occasional touch of rawness which made *A Start in Life* and *Look at Me*, in particular, so moving. It was a little too perfect.

*Family and Friends* is a richer book. It begins and ends with a description of a family in a photograph taken earlier this century, presided over by the beautiful mother Sofka: "She gazes out of the photograph, beyond the solicitations of the photographer, her eyes remote and unsmiling as if contemplating some unique destiny. Compared with her timeless expression, her daughters' pleading smiles already foretell their future. And in those favoured sons, who clearly have their mother's blessing, there is something, too, that courts disaster. Handsome Frederick, in his white tie and tails, with his orchestral conductor's panache: is there not perhaps something too easy about him, pliable, compliant, weak? Able to engage his mother's collusion in many an amorous escapade, but finally dishonourable, disappointing? Does Sofka already know this?" The analysis of the photograph and its human ingredients covers a number of pages and displays most flamboyantly the perceptiveness of Anita Brookner's eye and her talent for description, although perhaps it foretells at this early point a little too much of what will take place.

The idea that character is destiny is not a new one but I enjoyed the confidence with which Anita Brookner explored the old theme, delighting in showing the exact ways in which the faults and virtues of a character become metamorphosed into the faults and virtues of a lifetime. Sofka's eldest son, Frederick, is her pride and her joy because he has charm, and is a "lazy conqueror" of women, as Sofka feels men should be. Her younger son, Alfred, is sicker, more serious and less admired, altogether a much more decent person. Similarly her daughter Betty is approved of by her mother while the more thoughtful and more beautiful Mimi plays second fiddle.

Anita Brookner pins down emotions and looks with precision and grace. She traces the fortunes of the factory-owning family as they become richer, as Frederick becomes more disolute, as Betty cheats Mimi in Paris of the man she loves, as they all most entertainingly fulfil their destinies, breaking the rules or being broken by them, until those that are still around in England, and their children, pose for the final photograph of the book.

In the most memorable episode in David Hughes's flamboyant new novel *But For Bunter*, the narrator is swept off to luncheon in Boulogne by the hero of it all, Archibald Aitken, the man on whom Billy Bunter was based, or so he claims. Now a wicked, sybaritic old man with a gift for stirring up trouble, he informs the narrator, Patrick Weymouth, that he held a luncheon in 1920 at that very restaurant for those on whom Frank Richards, creator of Greyfriars, based his young heroes. Archibald claims that Lord Mauleverer was based on the Duke of Windsor, Harry Wharton on Anthony Eden, Bob Cherry on Montgomery, Johnny Bull on Jack Priestley, Huree Singh on Nehru, Fish T. Fish on T. S. Eliot and Harold Skinner on Oswald Mosley.

With great ingenuity and panache David Hughes makes Archibald responsible, directly or indirectly, for much of 20th-century history from the sinking of the *Titanic* to the whole of the Second World War. His portrait of the old man and his rambling house and bizarre companion is quite superb.

The motor power behind this rewriting of history is the relationship between the narrator, his secretary and his divorced wife who sets him off on the trail of the enigmatic but verbose Archibald. Before he was inspired by the search for the truth about Greyfriars Patrick was passionless, treating his affair with his secretary rather as another letter to be dictated. Through their mutual obsession with Bunter, however, he grows up and they grow together.

It is a funny, outrageous book written with freshness and pace by a writer who is beginning to be as well known, after winning last year's W.H. Smith literary prize, as he deserves to be.



# From Kourou to Halley's Comet

by Patrick Moore

On July 2, 1985, I was privileged to witness a particularly important event in the history of space exploration. From Kourou, in French Guiana, the Giotto probe to Halley's Comet lifted off to begin a journey which will reach its climax on the night of March 13-14, 1986.

The Space Centre at Kourou was set up in the 1960s. As a launching site it has various advantages. It is so close to the equator that full advantage can be taken of the Earth's rotation, and in case of any mishap there is little danger of anyone being hurt by a piece of falling rocket debris. The facilities of the CSG—Centre Spatial Guyanais—extend from Kourou itself to Sinnamary over about 18 kilometres of the Atlantic coast. Obviously the CSG is a French affair, but it is officially the launching base for all European satellites and probes. It became operational in 1968 with the launch of a sounding rocket (Véronique) and has been used for all the rockets of the Ariane series, beginning in December, 1979. There have so far been 17 Ariane launches, of which only two have failed; and it is fair to say that by now Ariane has become as reliable, for commercial launchings, as the US Shuttle.

By courtesy of British Aerospace—the prime contractors for Giotto (the probe was built in Bristol)—I arrived in Guiana on June 30. The climate varies from very hot to blazing hot,

and it is also humid, but from the space-launching point of view it is good: for lift-off it is necessary for the visibility to be better than 600 metres, with clouds not below 250 metres and no danger of lightning strikes. There have been few delays to Ariane rockets on this score.

The base itself is impressive, and is being extended quickly to prepare for new missions, but we were concerned on this occasion with Giotto. There could be no second chance. There was only one Giotto probe and Halley's Comet will not be within range again for another 76 years, so that everything depended upon Ariane producing a faultless performance. When we arrived preparations were approaching their final stages and we were assured that there were no problems which could not be solved.

The procedure for the launch, timed for the morning of July 2, had been worked out in great detail. After the motors were fired Ariane would lift off in 3.4 seconds. After 2 minutes 30 seconds the first stage, having exhausted its fuel, would break away and fall back into the sea (plans had been made to salvage it, though in the event this was the only part of the programme which did not work). The second stage would separate after 4 minutes 50 seconds, and the spacecraft itself would separate from the third stage after 14 minutes 58 seconds. Giotto would then be put into what was called a "geostationary transfer orbit", a closed path round the Earth

with a minimum height of 200 kilometres and a maximum of 35,780 kilometres. After three circuits a small solid-propellant rocket on Giotto would fire and put the probe into its path towards Halley's Comet. The rendezvous had to take place when the comet's orbit took it across the plane of the orbit of the Earth, so that there could be no deviation from the planned encounter in March, 1986. By the time of arrival Giotto would have covered a total distance of about 685 million kilometres.

My role was to broadcast a commentary on the launch itself, and it was essential to watch from a considerable range. Six minutes before the planned launching there was a flurry of excitement: a "hold", and the countdown was stopped. This was a particularly bad moment for those who had worked so long and so hard, because nobody knew just what was wrong. Mercifully it turned out to be nothing more than a faulty pen-recorder on one of the ground stations, which was quickly put right. The countdown recommenced. Then at 8.23 am local time the motors roared. From our viewing point we could see the glow, and then came the sound; Giotto lifted off, and in a remarkably short period had vanished above the clouds.

There followed a tense period. If anything went wrong now, nothing could be done. Fortunately it did not. The first and second stages separated on schedule; then came the separation of Giotto itself—and a spontaneous

burst of applause from all those both in the control room, where I was, and in the outside viewing positions. Ariane had completed its task, and Giotto was in the correct orbit. The final confirmation came on the following day when the small booster also fired faultlessly, increasing the probe's speed by a mere 1½ kilometres per second and breaking it free from Earth forever.

So Giotto is now on its way. It is not the only probe to Halley's Comet. There are four others, two Russian and two Japanese, which will bypass the comet shortly before Giotto arrives and will send back vital information—an excellent piece of friendly international collaboration, because if all goes well it will mean that last-minute corrections can be made to Giotto's trajectory. Giotto is scheduled to go right inside the comet, sending back data as well as obtaining pictures of the icy nucleus, about which at the moment we know surprisingly little. Obviously there are hazards; Giotto will encounter the comet at a relative velocity of 69 kilometres per second, since Halley is inconvenient enough to move in a retrograde orbit (that is to say, in a direction opposite to that of the Earth), and although every precaution has been taken, and a "bumper" shield will be facing the comet at the time of rendezvous, a collision with a solid particle the size of, say, a writing-desk would have disastrous results. It is hardly likely that Giotto will survive, but it will, we hope, last until its work has been done.

## WINE

# English developments

by Peta Fordham

The summer of 1983 was one to remember in the story of English wine, producing an exceptional vintage. For the first time many who had disregarded English wine as a rather "amusing" or perhaps "interesting" adjunct to the European cornucopia had to take notice of it. Nature, which is not exactly the ally of the wine-grower in northern latitudes, smiled on the harvest. It was the biggest so far and, even more important for the morale of the growers, the quality of some of the wine was very high. Those who had tasted the wines since the beginning were able to detect a distinct style among the best. The quantity produced in 1983 was remarkable: in 1982 about a million bottles had been produced; the 1983 harvest yielded between two and a half million and three million. The vineyard owners agreed that such quantity called for a professional marketing organization.

There are many difficulties in the

way of growing wine-grapes for anything more than a hobby. In this climate the area cultivated has to be large enough to be able to sustain some damage in a bad year otherwise one year's disaster can set back a grower economically to the point of total discouragement. A local hail storm, for example, can destroy a large strip of vines. The site must be suitable, which usually means a sunny aspect, the vine variety right and the soil must provide the all-important trace minerals—all of which involves experimentation.

Great progress has been made, and there is no reason why the future should not hold out great hope—though there will, unless a climatic upheaval produces it, never be reliably stable weather conditions for fine vintages. Nor are we likely to do much in the red wine field. What we have already achieved is some white wines with good acidity, crisp, with exceptionally good bouquet in many cases, sometimes freshly *spritzig* and with a remarkable fruitiness. But taste a number of the 1983 vintages and the

appearance of a "style" will be apparent, with resemblance to both German and, to a lesser extent, Alsace.

A barrier in selling these wines has been that they are fairly expensive, most of the best costing more than £4 a bottle. They are expensive to make and they are severely under-cut by attractive "cheapies" on the supermarket shelves. However, a first step has been taken in marketing County Wines, something akin to the *vins de table*, though each comes from a named district. Sussex Wine is now being sold and Kent is the next probability.

Given average luck, it seems that England is once more a wine country; and no more pleasant way of sampling can be found than a visit to the English Wine Centre at Alfriston, East Sussex, where at Valley Wine Cellars, main stockists of English wines, a good selection can be tasted (with the convenience of an adjoining restaurant). Here, all information about visits to vineyards is available.

The wines are very individual, and there are some unattractive ones to be

found. It is impractical to rely on recommendation and far better to taste in what will undoubtedly be a new experience. I think that two or three of many I sampled would be approved by most people: these were a Biddenden Ortega 1983; a Cuckmere of the previous year, a nice typical Müller-Thurgau; a 1983 Carr Taylor Gutenborner, with a very pleasing nose; and, as a matter of interest, a New Hall red which, though not nearly deep enough in colour, did suggest that the maker might develop something of a rosé from this strain. But the stars were the Breaky Bottom wines. An 83 made from Seyval blanc was a luscious mouthful and so was a Müller-Thurgau, which most of us might well have passed as an Alsace.

There is to be an English Wine Festival at the English Wine Centre on September 7 and 8, which might be an enjoyable way to introduce the palate to something new. An amusing novelty will be Great English Wine Run (September 25). Details of both from the Wine Centre, Alfriston, East Sussex, BN26 5QS (0323 870532).



# Winning play

by Jack Marx

On the first two of the hands here under discussion, it was clear to the declarer as soon as he viewed the dummy that the contracts reached were sound and reasonable. In the first case it could even be said that his commitment was an understatement, though this realization did not cause him to assume complacently that he could not fail. His studious concentration on making his contract as near a certainty as possible was necessary and was well rewarded.

♠ 74 Dealer North  
♥ AK 10 7 5 3 Game All  
♦ A 5  
♣ 8 6 4

♠ J 9 5 3 2 ♠ Q 10 8  
♥ 9 4 ♥ J 8 6 2  
♦ 3 ♦ J 10 9 7  
♣ J 10 9 7 2 ♣ Q 5

♠ AK 6  
♥ Q  
♦ K Q 8 6 4 2  
♣ AK 3

Seven Diamonds by South is a fair contract and Seven No-trumps is a still better one, since a favourable break in either red suit will produce 13 tricks. However, fearing that North's Diamond Ace might be single, South fortunately contented himself with Six No-trumps. East-West did not enter the bidding.

North. 1♥ 3♥ 4♥ 5♥ 6♦  
South. 3♦ 3♠ 4NT 5NT 6NT

South won the club lead, cashed Heart Queen and on his lead of the Diamond Two firmly placed dummy's Five. On regaining the lead, he could enter dummy with Diamond Ace and then make his own hand high by pitching his two black losers on the two top hearts. The preliminary ducking play in diamonds was indeed far-sighted, for entering dummy with Diamond Ace at trick three compels him to cash the two top honours at once. South cannot get by without the long diamonds, and East, on winning the fourth round, could then cash his Heart Jack.

♠ QJ 9 5 2 Dealer South  
♥ A 8 5 3 Game All  
♦ 2  
♣ K J 3

♠ K 10 7 6 3 ♠ A 8  
♥ Q 10 9 6 ♥ K J 4 2  
♦ 9 6 ♦ Q 10 8 7 4  
♣ 8 2 ♣ 6 5

♠ 4  
♥ 7  
♦ AKJ 5 3  
♣ AQ 10 9 7 4

Again there was no bidding from East-West.

North. 1♣ 2♥ 5♣  
South. 1♣ 2♦ 3♦ 6♣

The hand occurred in a team-of-four match and the quite competent bidding was the same at both tables,

though the declarer's card play at the first lacked the inspiration of his counterpart at the second. South won the trump lead in hand, took Diamond Ace and ruffed a small diamond in dummy. There followed Heart Ace and a heart ruff and a second diamond ruff in dummy. The diamonds could not be cleared, but South had some hopes of being able to stage an end-play. He ruffed another heart, but was thwarted by East who flung his Ace of Spades on the last trump. West now had to make his two major-suit honours.

Whether by accident or design, the other South hit upon the winning play after the same opening lead. At tricks two and three he took Heart Ace and a heart ruff. Now he was able to ruff two diamonds in dummy and all three small hearts in hand. After defenders' trumps had been drawn, the position had become:

♠ QJ 9 5  
♠ K 10 7 6 ♠ A 8  
♦ K J ♦ Q 10  
♣ 4  
♦ K J  
♣ Q

South played his last trump and East had to throw his Spade Ace or be end-played. South could now finesse Spade Nine with impunity, and would not care whether East won this trick or not.

On this third hand, declarer by contrast had no possible cause for complacency.

♠ A 3 Dealer South  
♥ AKQ 6 2 East-West  
♦ A 7 4 Game  
♣ A 5 2

♠ 7 5 4 ♠ 6 2  
♥ J 9 7 ♥ 10 8 5 4  
♦ J 9 5 3 ♦ K 10 8  
♣ J 9 8 ♣ K 10 6 4  
♠ K Q J 10 9 8  
♥ 3  
♦ Q 6 2  
♣ Q 7 3

South opened Three Spades, North brandished the so-called Grand Slam Force of Five No-trumps, and South with two top honours obediently bid Seven Spades.

West led a blameless trump, though as it happens a heart would have beaten the contract. Even if he can ruff good a fourth trick in hearts, South has only 12 visible tricks. He shrewdly played for the one desperate chance, that the defender with length in hearts would also hold the two missing Kings.

The trump lead was won in dummy and both minor Aces were cashed. Four more rounds of trumps found East with his four hearts and two singleton Kings. Dummy retained all five hearts and one small minor-suit card. On South's last trump, East had to part with one of his Kings. South could now cash the Queen of that suit and subject East to the second stage of a progressive squeeze. ●



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## CALENDAR



	July	AUGUST	September
Monday	7 14 21 28	4 11 18 25	1 8 15 22 29
Tuesday	1 8 15 22 29	5 12 19 26	2 9 16 23 30
Wednesday	2 9 16 23 30	6 13 20 27	3 10 17 24
Thursday	3 10 17 24 31	7 14 21 28	4 11 18 25
Friday	4 11 18 25	8 15 22 29	5 12 19 26
Saturday	5 12 19 26	9 16 23 30	6 13 20 27
Sunday	6 13 20 27	10 17 24 31	7 14 21 28

The Illustrated London News Calendar for 1986 presents a unique portrait of Britain as it was in Victorian and Edwardian times, seen through the eyes of artists of the day: 1890 ladies negotiating a hazard on the golf course at Minchinhampton; Londoners at play on the beaches of the South Coast; the excitement of Regatta Week in Cowes, 1873; elephants parading in the 1876 Lord Mayor's Show at Temple Bar, and a picnic on the Grouse Moors in 1886. These are some of the scenes brought vividly to life by the colourful engravings on the pages of the ILN Calendar.

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### CHESS

## The game's literature

by John Nunn

This month's column is devoted to book reviews and to some general comments on chess literature. *Play the French* by John L. Watson (Pergamon, £9.50 hardback, £5.95 softback) is one of the best opening books I have ever read. Watson's aim is to provide a complete coverage for players intending to adopt the French Defence 1 P-K4 P-K3 with Black. His research has been very thorough, but in addition he has subjected almost every important variation to independent analysis. Many authors of opening books offer perfunctory "improvements", some of which bear evidence to the limited time spent on them, but Watson's improvements are genuine. Even in the cases where I differ with the author's opinion, his suggestions are thought-provoking and stimulate further ideas.

One example of his efforts arises in the variation 1 P-K4 P-K3 2 P-Q4 P-Q4 3 N-QB3 B-N5 4 P-K5 Q-Q2 5 P-QR3 BxNch 6 PxB P-QN3 7 Q-N4 P-KB4 8 Q-N3 B-R3 9 BxB NxB 10 N-K2 N-N1 11 N-B4 N-QB3 12 NxKP QxN 13 QxP Q-N3 14 QxR, which had been thought good for White. Watson found 14... 0-0-0 15 B-K3 R-Q2! intending... P-KR4 and... R-R2 trapping the queen, and if 16 P-K6 then 16... R-Q1 and the white queen has been deprived of the escape square at KB6, so... KN-K2 will trap her next move.

The only criticism which I have of *Play the French* concerns the number of misprints in the diagrams. On pages 150, 169 and 181 White has lost his king's rook, while on page 123 his queen's rook has vanished. White's king's knight suffers on page 191 and his queen's bishop on page 163. Just to prove that Black is not immune to this disease, his king's bishop has been obliterated on page 102 while page 187 sees Black shorn of two minor pieces. Now these mistakes are hardly subtle and I found them during a quick 10-minute flick through the book, so what has the proof-reader been doing?

Two recent publications deal with the same opening variation, so the reader has the rare opportunity to make a direct comparison. *Grand Prix Attack: f4 against the Sicilian* by Julian Hodgson and Lawrence Day (B. T. Batsford, softback, £5.50) and *The 2 f4 Sicilian* by Nigel Davies (TUI Enterprises, softback, £2.50) both deal with the aggressive line 1 P-K4 P-QB4 2 P-KB4. This was developed by Rumens and Hebden on the British weekend tournament circuit, so most of the games have not been preserved for posterity. This has presented the authors with the unusual problem of writing a book about an opening with very little material to work from.

The Hodgson and Day book is 89 pages long, but it has been set in larger type than Batsford normally use, perhaps in an attempt to disguise the lack of content. The Davies book is more honest and manages to include everything important in just 34 pages. It is also more up to date, in that one line, given as slightly better for White by Hodgson and Day, is effectively demolished in one game given by Davies. And the loser? None other than Hodgson himself! Returning to the subject of misprints, I was interested to see some novelties in the Batsford publication: White has nine pawns in diagram 27, three bishops in diagram 61 and three rooks in diagram 71. Clearly this Grand Prix Attack has something to be said for it.

The world champion has been appearing a good deal in print recently. *Learn From Your Defeats* by Anatoly Karpov (B. T. Batsford, softback, £5.95) is a rather unfortunate production. The blurb on the back announces that "Study of all the games in this book will allow the reader to understand how the World Champion thinks and how to analyse one's defeats with the next confrontation in mind." Unfortunately Karpov's losses are barely annotated at all, with just two or three short notes of one sentence each. Some of them, indeed, are commented on by other players, possibly because Karpov could not bring himself to look at them again. In contrast the revenge games are annotated with loving care. At no point does Karpov explain any lessons learnt from the losses, so the title and blurb are quite simply misleading.

*Miniatures From the World Champions* is also by Karpov and published by Batsford at £5.95 softback. This is a collection of short games won by world champions. Karpov's definition of miniature is rather odd in that he includes games finished by move 30, whereas the usual limit is 20 or 25 moves. Even Karpov's definition is flexible, since he gives four of his own wins which extend beyond the 30-move limit! Quibbles apart, this is a pleasant enough book although there is little which is original.

Finally *Chess at the Top (1979-84)*, published by Pergamon at £5.95 softback or £9.95 hardback, is a collection of 49 annotated games played during Karpov's reign as world champion. This is the best of the bunch and well worth reading.

Karpov has just taken part in his first tournament since his match with Kasparov was abandoned earlier in the year. Although the world champion took first prize, it was only by the margin of half a point and his play contrasted with the dynamic display given by the challenger Kasparov in recent events. More about this and the Biel Interzonal next time ●



# SEPTEMBER BRIEFING

## CALENDAR

### Sunday, September 1

London Classical Players under Roger Norrington play Haydn, Mozart & Beethoven at the Albert Hall (p72)

### Monday, September 2

BBC Symphony Orchestra play an all-American programme at the Albert Hall (p72)

### Tuesday, September 3

Jessye Norman & Jon Vickers with the City of Birmingham Symphony Orchestra perform Mahler's *Das Lied von der Erde* at the Albert Hall (p72)

### Wednesday, September 4

New exhibition: Paula Rego at the Edward Toteah Gallery (p77)  
Cricket: start of Scarborough's annual cricket festival (p74)

### Thursday, September 5

New film: *Subway* opens in the West End (p70)  
Lecture on John Julius Angerstein in the Collection's collectors series at the National Gallery (p79)

First preview of *Orpheus in the Underworld* at the Coliseum (p73)

□ Rémy-Martin Burghley Horse Trials, Stamford, Lincs

### Friday, September 6

Film opening: *Desperately Seeking Susan*, with Rosanna Arquette & Madonna (p70)

The Commonwealth Institute shows weavings of ancient Peru (p76)

### Saturday, September 7

D. H. Lawrence Centenary Festival at Eastwood & Nottingham, until September 28; Victorian Festival at Llandrindod Wells, until September 15 (p82)

Cricket: NatWest Bank Trophy final at Lord's (p74)

Lucia Popp gives a recital at the Wigmore Hall (p73)

### Sunday, September 8

Imperial court music from Japan at the Albert Hall (p72)

### Monday, September 9

First night of Ben Jonson's *The Alchemist*, directed by Griff Rhys Jones, at the Lyric Hammersmith (p68)

Gaby Agis & company dance at the Almeida Theatre (p73)

### Tuesday, September 10

Chelsea Antiques Fair opens (p79)

### Wednesday, September 11

Moss Hart's *Light Up the Sky* opens at the Old Vic (p69)

Burlington Fine Arts Fair at the Royal Academy (opened by the Prince & Princess of Wales), until September 22 (p77)

New exhibition: Pound's Artists at the Tate Gallery (p77)

### Thursday, September 12

First night of a double bill—Sheridan's *The Critic* & Stoppard's *The Real*

*Inspector Hound*—at the Olivier (p68)

British Craft Show at Syon Park, until September 15 (p79)

Jon Silkin gives a lecture on aspects of D. H. Lawrence's poetry at the Poetry Society (p79)

New exhibitions: Gwen John at the Barbican (p76); *Soldiers: A History of Men in Battle* at the National Army Museum (pp77, 79)

### Friday, September 13

New films: *Cocoon* & *The Frog Prince* open in the West End (p70)

Beethoven's Choral Symphony at the Albert Hall (p72)

### Saturday, September 14

Last night of the Proms at the Albert Hall (p72)

Welsh National Opera's new production of *Götterdämmerung* opens in Cardiff (p74)

□ New moon

### Sunday, September 15

Last opportunity to see the Late De Chirico exhibition at the Dulwich Picture Gallery (p76)

### Monday, September 16

British premiere of Karlheinz Stockhausen's *Donnerstag aus Licht* at Covent Garden (p73)

Cristian Florea gives a cello recital at the Wigmore Hall (p73)

### Tuesday, September 17

New exhibitions: 1960s art at Annely Juda Fine Art, Alan Davie at Gimpel Fils (p76); textiles from the Sangiorgi Collection at Spink (p77)

A stage version of Lerner & Loewe's musical *Gigi*, with Amanda Waring in the title role, opens at the Lyric, Shaftesbury Avenue (p68)

### Wednesday, September 18

Baron Munchausen's adventures retold in an exhibition at the Bethnal Green Museum of Childhood (p77)

### Thursday, September 19

Antiquarian Didier Aaron is launched in London with an inaugural exhibition at his new gallery (p76)

### Friday, September 20

The Whitechapel Art Gallery reopens with a show of work by Howard

Hodgkin (p77)

Paata Burchuladze gives a recital at the Wigmore Hall (p73)

### Saturday, September 21

Painting in Newlyn exhibition opens at the Birmingham City Museum (p77)

### Sunday, September 22

Canterbury Festival, until October 12 (p82)

### Monday, September 23

The Cottesloe Theatre reopens with Daniel Mornin's *The Murderers* (p68)  
Ivo Pogorelich gives a recital at the Barbican (p72)

□ Autumnal equinox

### Tuesday, September 24

First night of *Othello* with Ben Kingsley at Stratford (p69)

### Wednesday, September 25

New exhibition: Francis Bacon as The Artist's Eye at the National Gallery (p77)

### Thursday, September 26

Kent Opera perform Jonathan Miller's production of *La traviata* at the Canterbury Festival (p73)

National Symphony Orchestra of Washington DC conducted by Rostropovich at the Festival Hall (p72); Jean Sibelius Quartet give a recital at Wigmore Hall (p73)

### Friday, September 27

David Attenborough in conversation with Bob Holness, lunchtime at the Barbican (p79)

### Saturday, September 28

Norbert Brainin & Christian Blackshaw play Beethoven Sonatas for Violin & Piano at the Wigmore Hall (p73)

Games Day '85 at the RHS New Hall, today & tomorrow (p79)

For children: a day in the 18th century at Kensington Palace (p79)

□ Whitbread Round the World Yacht Race starts at Portsmouth

### Sunday, September 29

Blackpool's trams centenary celebrations (p82)

Start of the Cheltenham Festival of Literature, Glos (p82)

□ *The Sunday Times* Fun Run in Hyde Park

□ Full moon

### Monday, September 30

Last chance to see the holographic treasures of the USSR at the Trocadero (p79)

Bonham/Montpelier Studio visual arts course begins (p79)

Briefing researched by Angela Bird and Penny Watts-Russell

Information is correct at time of going to press. See listings for further details. Add 01- in front of London telephone numbers when calling from outside the capital.



*The Rt Hon Sir Winston Churchill—Study for Freedom of the City*, a sketch in oil by Frank O. Salisbury (1874-1962): Salisbury's popularity as a society portraitist for 50 years—as witnessed by his autographed sitters' books—lay in his ability to catch likenesses within minutes. The contents of his studio, to be sold at Christie's, St James's, on September 25, 11am and 2pm, are estimated to fetch £100,000.



YET ANOTHER full-scale musical reaches the West End when Lerner and Loewe's *Gigi*, from Colette's famous novel of Paris at the beginning of the century, has its first night at the Lyric, Shaftesbury Avenue, on September 17. In 1958 Lerner and Loewe received awards for their lyrics and score for the film version; now there are four new songs and fresh orchestrations. John Dexter directs a cast that includes Beryl Reid, Jean-Pierre Aumont, Siân Phillips and Geoffrey Burridge, with Amanda Waring—her West End stage début—as *Gigi*.

□ It is 40 years since a major London revival of Sheridan's *The Critic* and its glorious burlesque of an 18th-century view of historical tragedy. Directed by Sheila Hancock, it arrives at the Olivier on September 12 with Tom Stoppard's early play, *The Real Inspector Hound* (containing two drama critics, Moon and Birdboot) with Stoppard as director.

□ After the worries during the spring, the National's Cottesloe Theatre reopens, thanks to a GLC grant, on September 23. During the following two months there are to be 10 new plays there under Peter Gill.

## NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section. Opening dates where given are first nights. Reduced price previews are usually held.

### ★ ★ A Chorus of Disapproval

This expertly-controlled comedy—which begins at its end & then shows us why—is roughly the tale of the Pendon Amateur Light Operatic Society's production of *The Beggar's Opera* which, according to the programme, follows other vigorous stabs at *Oliver!* & *The Sound of Music*. The last to join the cast has risen, within a few months & to his own surprise, from Crook-Fingered Jack to Captain Macheath.

Alan Ayckbourn, with his extraordinary gift for getting beneath the surface of matters apparently more or less normal, has created no people more truthful or more fully acted than the overwhelming Welsh director (Michael Gambon) & the diffident tyro (Bob Peck) who goes through life trying to please his world & ends, through external pressures, by alienating everybody. In all its moods it is one of Ayckbourn's most searching, as well as amusing, plays, heightened by the ingenuity with which he has entwined the opera with his plot. Wisely his own director, he has lovely performances from Imelda Staunton & Gemma Craven. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### Mutiny!

In one sense, perhaps, the exclamation mark is warranted. Seldom in the theatre can there have been a sight more redoubtable than William Dudley's replica of the fated ship *Bounty* as, in storm & calm, it fights its way across the ocean to Tahiti on the Piccadilly stage. Frank Finlay is a welcome Captain Bligh although, in his rapid alternations of dangerous blandness & uncontrollable temper, he is at the mercy of his librettist Richard Crane. It is extremely hard to take gravely this musical version of a famous tale when the action reaches Tahiti & when, during the second half, it drifts raggedly into a series of brief scenes which may be inexplicable even to those who are listening closely. The lyrics are drab; & the score, by David Essex, is not noticeably memor-

able, although it is put across sturdily. Mr Essex is as suitably heroic as any Fletcher Christian can be who yields to a Tahitian maiden, but it is a long haul, & I suppose that the true heroes of the enterprise are Mr Dudley & the director, Michael Bogdanov, who have enjoyed themselves in creating & manoeuvring their vessel, whatever may happen in it. Actually, the best passage is when Bligh is navigating his own followers in their open boat to Timor. Piccadilly, Denman St, W1 (437 4506, cc).

### The Philanthropist

When I first saw Christopher Hampton's comedy, about 15 years ago, it was acted in an intimate theatre where not a nuance was lost. It still works in the wide spaces of the Chichester Festival Theatre.

If I had to strain now & then I missed nothing in the performance by Edward Fox. He seems to me exact as the university don (some time in the future) who may be a precise philologist but who cannot discover the right words to help him in his disastrous social life. He is a man of the most engaging innocence, & Mr Fox discovers everything in the part, more surely, I think, than its creator did during the first London run. He is helped by the professionalism of John Wells, by Jeremy Sinden's dauntless attack as an author whom I do not find credible (& I should be rather surprised if the dramatist still does), & by Laura Davenport & Celia Imrie as the girls about the place.

One matter that bothers me, as it did when the play was new, is the prologue & its explosive climax which remains a young dramatist's attempt to shock. Certainly it appears to me unrelated to the rest of a usually witty piece. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until Sept 20.

### The Scarlet Pimpernel

Can we take "that demmed elusive Pimpernel" seriously today? The soundest compliment to Donald Sinden is that we can often credit Sir Percy's mixture of nonchalance & daring. In this new version by Beverley Cross of the Baroness Orczy story of the French Revolution Sinden gives the character the panache that we suppose Fred Terry to have had in the part long ago. He would have recognized Sinden's style & spirit, even as a cheroot-smoking nun, although I am uncertain what he might have thought of such fresh details as a momentary Rugby scrum round the guillotine. It is Sinden's sense of enjoyment that sustains us during a piece not always aware of what it is doing. Undoubtedly, it is a lesson in pro-



Amanda Waring: a West End début in *Gigi*, opening at the Lyric on September 17.

fessionalism to observe how this Sir Percy—& with him Charles Kay's invariably defeated but indomitable Chauvelin—carries off the scene at the Calais inn. What the youngest playgoers will make of the play we can merely hazard; but there was no mistaking the warmth of its first reception. Chichester Festival Theatre. Until Sept 21.

### ★ The Seagull

This production (seen earlier this year at the Lyric, Hammersmith) is here developed almost out of knowledge, thanks in particular to the recasting of its actress Arkadina (Chekhov's "foolish, mendacious, self-admiring egotist") & its Trigorin, the weak-willed popular novelist, notebook ever at the ready. Vanessa Redgrave suggests that in the theatre Arkadina might be far more the artist than we can usually believe, & Jonathan Pryce as Trigorin is never a bland stereotype. They are both splendidly done. Natasha Richardson's Nina has now found herself in the desperately difficult last scene & another memorable player is Julia Swift, also a newcomer, whose concentrated Masha is not burdened by the silly trick which ended the production at Hammersmith, Queen's, Shaftesbury Ave, W1 (734 1166, cc). Until Oct 26.

### A State of Affairs

"Affairs" are what Graham Swannell is writing about with single-minded ardour in this group of four short plays where husbands & wives have a most uneasy time. Some of the dialogue, aided by the protean enthusiasm of its principals, can be extremely funny, but there are too many moments when I wished that Mr Swannell, who is never less than a fluent writer, would get on with the next piece.

The liveliest of the four anecdotes is undoubtedly the third, entitled *The Day of the Dog*: the scene is the terrace of a Putney pub just before lunch on a morning of high summer. After a swift rattle of banter, two men (Arthur Kelly & Lee Walker) leave a third, who sits glumly alone contemplating his domestic problems, to chat up a pair of young women over the way. Merely an inci-

dent, it does sustain its liveliness while elsewhere I feel that the dramatist, however glib, is perilously short of material.

That said, the night is worth seeing for its inventive playing in a production by Peter James. Gary Bond, Nichola McAuliffe (particularly as the despairing, heavy-eyed mother of the final sketch) & Amanda Boxer change their personalities in rather less than a twinkling. Mr Swannell owes much to their technique. Duchess, Catherine St, WC2 (836 8243, cc 379 6433).

### Sweet Bird of Youth

An example of Tennessee Williams's theatrical obsession with "monsters", this declines into a thoroughly artificial melodrama. It begins well enough in a character-revealing scene—a conversation between a fading film actress & the young gigolo, together back in his small Florida town on the Gulf—which suggests that the dramatist will have something to say later; in the event, he has very little.

Chance Wayne, the young man (played by Michael Beck), is a study in vanity, ignorance & utter obstinacy. I imagine most of any normal audience are waiting desperately for Chance to get out of town before the worst happens. Yet, if the young man did get out of town there would be no play, so—persuaded by director Harold Pinter—we have to go to the end of the third hour & to the ultimate menace that turns to horror after curtain-fall. The night is a sustained movement towards virtual suicide: believing obstinately in his claim to the girl he had loved, named, surprisingly, Heavenly, who has suffered for him, Chance pays no attention to the threats of her father (the town's political boss) & her brother.

Although Chance has to be the dominant figure—Michael Beck does everything intelligible for the doomed youth—the role of the film actress with whom he has his determined relationship is one that such a player as Lauren Bacall can present with truth, unremitting style &, at one point, unexpected dignity. There are various unimpressive secondary performances, but two at least, by James Grout as the town boss & Frances Cuka as his mistress, really live. Theatre Royal, Haymarket, SW1 (930 9832, cc).

### ⊖ The War Plays

Tedium can be tedious to describe, so it would be simpler to say that a trilogy of post-atomic bomb plays, amounting to a six hours' course in unsparingly glum science fiction, is for stout-hearted collectors of the curious. On this showing Edward Bond, the author, is not much given to self-criticism, otherwise he would have cut, & cut again. The plays are named *Red, Black & Ignorant*, *The Tin Can People* & *Great Peace*; Nick Hamm has directed. Maggie Steed, in particular, & Ian McDiarmid are two of the company that fights gallantly through the desert. But who was responsible for choosing this event? The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc). Until Sept 28.

## NEW PRODUCTIONS

### The Alchemist

Griff Rhys Jones directs a new production of Ben Jonson's play. Lyric, King St, W6 (741 2311, cc). Opens Sept 9.

### Aunt Dan & Lemon

Wallace Shawn's play, presented by the Public Theatre, New York, has Kathryn Pogson as a reclusive young woman fascinated by her aunt, who is played by Linda Hunt. Royal Court, Sloane Sq, SW1 (730

## ILN ratings

- ★★ Highly recommended
- ★ Recommended
- ⊖ Not for us



1745, cc). Aug 27-Oct 5.

#### The Cradle Will Rock

John Houseman directs the Acting Company of New York in Marc Blitzstein's satirical drama. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until Sept 7.

#### The Critic/The Real Inspector Hound

See introduction. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Opens Sept 12.

#### The Daughter-in-Law

John Dove directs this revival in celebration of the centenary of D. H. Lawrence's birth. Hampstead, Swiss Cottage Centre, NW3 (722 9301).

#### The Desert Air

Nicholas Wright's comedy is set in Cairo in 1942. Geoffrey Hutchings plays a British colonel in the Secret Service. The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc). Until Sept 12.

#### Fighting Chance

A new play by N. J. Crisp in which Elizabeth Quinn plays a young teacher & Simon Williams a journalist, who meet in a rehabilitation unit where both are struggling back to health. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

#### Gigi

See introduction. Lyric, Shaftesbury Ave, WC2 (437 3686, cc 434 1050). Opens Sept 17.

#### Light Up the Sky

Moss Hart's comedy—the story of the night of an out-of-town opening for a new theatre show—was first produced on Broadway in 1948. Here, Hannah Gordon plays the temperamental leading lady, Robert Stephens the neurotic director & Robert Morse the show's backer whose backstage clashes threaten the success of the play. Sept 11-Oct 19.

#### Look, No Hans!

New comedy by John Chapman & Michael Pertwee with David Jason as a hapless car sales manager involved in industrial espionage. Strand, Aldwych, WC2 (836 2660, cc). Opens Sept 4.

#### Love's Labour's Lost

Roger Rees plays Berowne in this production, by Barry Kyle, of Shakespeare's lyric comedy of youth's affectations, seen last season at Stratford. Barbican, Silk St, EC2 (628 8795, 638 8891, cc). Until Sept 12.

#### The Murderers

The Cottesloe's festival of new plays starts with Daniel Mornin's drama about a murder in Belfast & the revenge that ensues. See introduction. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Opens Sept 23.

#### Othello

Ben Kingsley returns to the RSC to play the title role in a production by Terry Hands, with Niamh Cusack as Desdemona & David Suchet as Iago. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc). Opens Sept 24.

### ALSO PLAYING

#### ★Animal Farm

Peter Hall's exciting production gives us everything from the take-over of Manor Farm to the ultimate triumph of the formidable pigs. Barrie Rutter is a governing Stalinesque Napoleon, with David Ryall as his cheer-leader. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Tours to Cardiff, Nottingham, Norwich, Bath, Plymouth, Manchester, Wolverhampton, Belfast & Hull from Sept 30 to Nov 30.

#### Are You Lonesome Tonight?

Alan Bleasdale's musical play about Elvis Presley has Simon Bowman & Martin Shaw playing the rock singer at different stages of his life. Phoenix, Charing Cross Rd, WC2 (240 9661, cc 836 2294).

#### As You Like It

A needlessly bizarre revival; but we can recognize the spirit of Juliet Stevenson's Rosalind. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

#### ★Barnum

Michael Crawford's authoritative performance of the famous American showman is certainly the most athletic in any West End musical. Victoria Palace, Victoria St, SW1 (834 1317, cc).

#### ★★Breaking the Silence

Stephen Poliakoff's play, based on recollections of his family in the post-Russian Revolution chaos, is as original & absorbing as anything in London. The acting, especially by Alan Howard & Gemma Jones, is as good as it can be. Mermaid, Puddle Dock, EC4 (236 5568, cc 741 9999).

#### Cats

Andrew Lloyd Webber's version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc 404 4079).

#### ★Daisy Pulls It Off

Gabrielle Glaister now plays the new girl in Denise Deegan's parody of 1920s girls' school stories. Globe, Shaftesbury Ave, W1 (437 1592, cc).

#### ★Dreamplay

John Barton has succeeded astonishingly in getting within the confines of the theatre, Strindberg's episodic narrative of the god's daughter who comes down to examine human misery. Penny Downie is admirable. The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc). Until Sept 17.

#### The Duchess of Malfi

John Webster, First Gravedigger of the Jacobean dramatists, has a director (Philip Prowse) who can stage authoritatively a world of desolation & decay. Ian McKellen & Edward Petherbridge, whose National Theatre group this is, are in the cast, McKellen superb as the hard-bitten Bosola; & the experiment of turning Eleanor Bron into a tragedienne is not altogether unfruitful. Lyttelton.

#### ★42nd Street

An American musical that is a benign example of show business at its unselfconscious best. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

#### The Government Inspector

Gogol's broadly satirical comedy, under Richard Eyre, has some excellent ensemble playing. Rik Mayall, despite his pleasing personality, is not yet fully the actor for the young clerk mistaken for the feared inspector. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Oct 1.

#### ★Guys & Dolls

This classic among musicals has David Healy to repeat his now celebrated Nicely-Nicely, & no one shows any sign of rockin' the boat. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0844).

#### ★Hamlet

Since its Stratford première, Roger Rees's Hamlet has developed into a performance progressively true & affecting. Barbican, Silk St, EC2 (628 8795, 638 8891, cc). Until Sept 14.

#### ★Jumpers

Even those unsure of the difference between logical positivism & moral absolutes should not miss Tom Stoppard's intellectual romp. Paul Eddington (in a surge of wandering eloquence) & Felicity Kendal are buoyantly in the midst of it all. Aldwych, Aldwych, WC2 (836 6404, cc 379 6233).

#### ★★Martine

Peter Hall's beautifully keyed production of Jean-Jacques Bernard's play of emotion in stillness has Wendy Morgan's peasant girl at its heart. Lyttelton. Until Sept 17.

#### ★The Merry Wives of Windsor

Presuming that the much-loved farce had to be done in modern (1950s) dress, this is doubtless as useful an attempt as any. The cast responds without stint. Royal Shakespeare Theatre, Stratford-upon-Avon.

#### The Mousetrap

Though now in its 33rd year, many people cannot yet know Agatha Christie's solution of her puzzle: it is worth investigating. St Martin's, West St, WC2 (836 1443, cc 379 6433).

#### ★Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, the kind of wild touring business that can breed catastrophe. Savoy, Strand, WC2 (836 8888, cc 379 6219).

#### Pravda

One has to consider Howard Brenton & David Hare's "Fleet Street comedy" in terms of its monstrous central figure: a South African businessman turned English newspaper proprietor acted by Anthony Hopkins with terrifying relentlessness. The play is chaotic, but the man lives. Olivier.

#### Red Noses

Berowne, in *Love's Labour's Lost*, says: "To move wild laughter in the throat of death? It cannot be." Yet this—among the terrors of the medieval Black Death—is the hope of the resolute little priest & his group of clowns in the ravaged villages. As told by Peter Barnes, the tale thickens into a blur that even Terry Hands's production cannot clarify. Barbican.

#### Richard III

For those who recall the excitements of Olivier, this Richard (Antony Sher), whisking round on his elbow-crutches, is merely engaged in a busy entertainment, capable but over-valued. Barbican. Until Sept 10.

#### ★★She Stoops to Conquer

Goldsmith's comedy as it should be acted, especially by Tony Haygarth as Tony Lumpkin & Julia Watson as Kate. Lyttelton.

#### Starlight Express

Andrew Lloyd Webber & director, Trevor Nunn, play amiably at trains, & the roller-skaters flash up, down & round the theatre. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc 630 6262).

#### Troilus & Cressida

Instead of the plains of Troy a shattered mansion: Greeks & Trojans are in uniforms of more or less the Crimean period; & the satire is oddly blunted. However, Peter Jeffrey speaks with cold eloquence as Ulysses, & Juliet Stevenson's Cressida has one passage to remember. Royal Shakespeare Theatre, Stratford-upon-Avon.

#### ★Two Into One

Ray Cooney's grand farce, with Michael Williams, Anton Rodgers & Kathy Staff. Shaftesbury, Shaftesbury Ave, WC2 (379 5399, cc 741 9999).

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Imelda Staunton, Bob Peck and Gemma Craven: *A Chorus of Disapproval* (New Reviews).



# BRIEFING

## CINEMA

### GEORGE PERRY



Rosanna Arquette and singer Madonna in *Desperately Seeking Susan*: opens September 6.

THERE'S A NEW BREED of American screen actress, and Rosanna Arquette is one of those heading it. In three films she has provided a compelling presence in totally different roles—as Gary Gilmore's childlike girlfriend in *The Executioner's Song*, the ambitious Ivy Leaguer in *Baby It's You*, and now the bored New Jersey housewife who swaps identities with a free-wheeling, latterday Holly Golightly in *Desperately Seeking Susan* (reviewed below). What makes Arquette interesting is that she thoroughly immerses herself in her characterizations in order to make them believable, and here reveals considerable gifts for comedy.

□ Summer audiences in the United States have been flocking to the Spielberg production, directed by Robert Zemeckis, of *Back to the Future*, in which a teenage boy is transported in a time machine back to 1955. Strangely, the teenagers of that era appear bemused by rock 'n' roll, which is historically a little inaccurate, since by then it was well under way. Another film doing well is the Richard D. Zanuck/David Brown production *Cocoon* which has been getting elderly people back into the cinema, fascinated to see a 1940s romantic hero, Don Ameche, break-dancing. Both films are reviewed below.

□ The announcement of the J. Paul Getty benefaction to the National Film Archive comes as welcome news, allowing the ambitious programme of preserving the collection of films on perishable nitrate stock to be stepped up, which will ensure that many great titles will not be lost.

## NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact location & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

### ★ Back to the Future (PG)

The idea is quite an imaginative one. An American teenager, friend of an eccentric inventor, travels back to the past in a time machine constructed out of a De Lorean sports car. He returns to his home town in 1955 & meets his parents when they were teenagers & attending the same high school (even bawled at by the same teacher!). So far so good, but it seems that his mother has a powerful crush on him. Unless he can find a way of steering her towards his future father his situation in 1985 will be difficult.

### ILN ratings

- ★★ Highly recommended
- ★ Recommended
- Not for us

Michael J. Fox, who replaced Eric Stoltz after shooting of the film had already begun, is a likeable adaptee from the 1980s, but at least he does not have to age—a challenge for his mother & father played by Lea Thompson & Crispin Glover with a good sense of comedy. There are nice visual touches: the flashy, traffic-ridden town of the 80s, where the only remaining cinema is showing *Orgy American Style*, is transformed to look like a Norman Rockwell cover for the *Saturday Evening Post*. Somebody asks the time traveller who is president in 1985, & is told Ronald Reagan. "The actor? Now I know you're lying!"

It took the director, Robert Zemeckis, & his co-writer, Bob Gale, five years to get the film on to the screen, as the studios kept turning it down. They now have the satisfaction of having seen their enjoyable film one of the biggest summer successes in America. Opens Nov. Empire, Leicester Sq, WC2 (437 1234).

### Cocoon (PG)

A bunch of aliens disguised as humans, & led by the burly Brian Dennehy, hire Steve Guttenberg's boat to rescue their stranded astronauts from aeons ago who have been

preserved on the ocean bed in life-supporting pods. They store the objects in the swimming pool of a mansion next to an old folks' home where a trio of male residents are wont to take surreptitious swims. The codgers discover the miraculous rejuvenating properties of the water & life takes on a new meaning, with them cavorting like hyper-active teenagers.

The acting of Don Ameche, Hume Cronyn & Wilford Brimley is joyful—for the young to act old is hard enough, but for it to be done the other way round calls for vast stamina. Their partners, Gwen Verdon, Jessica Tandy & Maureen Stapleton are required to become similarly lithe. The ending, in which a Spielbergian mother ship, all flashing lights & grinding noise, descends from the heavens is rather silly, but Ron Howard has generally made a good job of the direction.

It is a daunting reminder of the passage of time to see Tahnee Welch, daughter of Raquel, in a romantic role, her looks satisfyingly replicating those of her mother, but as yet with an acting presence that has some way to go. Opens Sept 13. Odeon, Leicester Sq, WC2 (930 6111, cc 839 1929).

### ★ Desperately Seeking Susan (15)

Rosanna Arquette is Roberta, a bored middle-class wife who enlivens her dull routine between her gadget-stuffed kitchen & the beauty parlour by reading the personal ads, where she follows the love-life of Jim, "desperately seeking Susan". She decides to eavesdrop on their meeting to find out who Susan really is. As played by pop singer Madonna, she turns out to be a beautiful punk princess who sails through life with magnificent confidence, leaping from one adventure to another, while Jim (Robert Joy) is an itinerant rock musician.

Roberta buys Susan's discarded jacket from a second-hand shop & decides to emulate her. Jim's best friend, Dez (Aidan Quinn) has been asked to keep an eye on Susan while he is touring, & mistakes Roberta for her. Susan's lifestyle rubs off with the jacket—in 24 hours Roberta becomes a magician's assistant in a sleazy club, is thrown into jail, is stalked & nearly murdered by a hitman—and discovers that there is life outside Fort Lee, New Jersey.

Susan Seidelman's first big feature (earlier she made the excellent low-budget work, *Smithereens*) is accomplished, funny & well-scripted by Leora Barish. It also confirms the promise of Rosanna Arquette, & offers a potential new screen goddess in Madonna. Opens Sept 6. Classics Haymarket, SW1 (839 1527), Oxford St, W1 (636



Michael J. Fox travels back 30 years in *Back to the Future*: a hit in America.

0310), Chelsea, Kings Rd, SW3 (352 5096, cc).

### The Frog Prince (not yet certificated)

When Posy Simmonds, *The Guardian's* acerbic cartoonist, was a student, she attended the Sorbonne. Her experiences form the basis of Brian Gilbert's film, which is about a naïve English teenager descending on Paris in the pre-permissive year of 1960. She contends with a ghastly French family, who openly mock her inaccurate use of reflexive pronouns, the sophistication of English girlfriends who seem to have taken to the city much more successfully than she has &, inevitably, the burning question of to whom she should surrender her virginity—to the nice, brotherly Scandinavian student, or to the arrogant French smoothie.

Unfortunately, the film's pace is oddly laboured & mistimed, & the period seems a hard one to capture. Although certain details of the Paris locations & fashions are nicely nostalgic (jazz cellars with candles stuck in bottles & gingham tablecloths, the hissing *portillons* on the Métro, the elasticated armour worn by girls as underwear), & although Jane Snowden, in a film début, looks convincing enough, there simply is not sufficient bite. Alexandre Sterling does as well as he can, playing a sort of young Louis Jourdan-type Gallic bounder. Opens Sept 13. Warner West End, Leicester Sq, WC2 (439 0791); Classic, Tottenham Court Rd, W1 (636 6148); Screen on Baker St, NW1 (935 2772).

### "Gotcha!" (15)

An American innocent abroad, an 18-year-old Californian undergraduate, goes to Europe, meets a beautiful Czech girl who lures him to East Berlin & into an espionage plot which nearly has him killed, all for the benefit of the CIA. Jeff Kanew's film is moderately entertaining, but shot full of holes where plausibility is concerned. However, lively direction & the performances of Anthony Edwards & Linda Fiorentino enable it to pass muster. Opens Sept 20. Plaza, Lower Regent St, SW1 (437 1234).

### ● Rambo: First Blood Part II (15)

Earlier, Sylvester Stallone, as a dispirited Vietnam veteran, merely devastated a small American town. Now he is refighting the war itself, doing what the cissies in the Pentagon failed to do. The film is morally sick, but has had an amazing success in America, assisted by presidential endorsement, when the former actor made an unfortunate ad lib to the effect that Rambo could have solved his hostage crisis. Stallone is as muscular as ever, with his oiled biceps given prominent exposure. The director of this dismal work, cashing in as it does on militant xenophobia & racial hatred, is George P. Cosmatos. Opens Aug 30. Warner West End; Classics Haymarket, Oxford St.

### ★★ Subway (15)

A stylish thriller in which 26-year-old French director Luc Besson brilliantly creates the strange netherworld of the Paris Métro (reviewed in these pages last month for the Edinburgh Film Festival). Opens Sept 5. Lumière, St Martin's Lane, WC2 (836 0691); Chelsea Cinema, Kings Rd, SW3 (351 3742, cc); Camden Plaza, 211 Camden High St, NW1 (485 2443).

### Turk 182 (15)

Timothy Hutton plays the younger brother of a brave New York fireman, cheated out of his pension because he was injured carrying out a rescue off-duty, having been summoned from a bar. It is a classic case of fighting City Hall & a tarnished mayor in election year. The chosen weapon is the





**Jane Snowden:** reliving Posy Simmonds's 1960 Paris adventure in *The Frog Prince*, which opens September 13.

spray can, & soon Hutton is the graffiti king of the city, making headlines with ever-more daring displays of embarrassing messages for his foe & using the signature "Turk 182" as his calling card.

What Bob Clark's film does is to elevate vandalism to the heights of Capra-esque populism, & while some of the *coups* are immensely spectacular, such as defiling a new & supposedly graffiti-proof subway train or interfering with the electronic football scoreboard before a multitude of fans & a fuming mayor, in reality the city carries a

shameful blight from the paint-sprayers.

The performances are good, particularly Robert Urich as the brother, Robert Culp as the mayor with the faded charisma, & Peter Boyle as a humourless cop. Kim Cattrall, as a sympathetic social worker who falls in love with the hero, is forced merely to serve as the token love interest. Opens Sept 6. Classic Haymarket; Odeon, High St Kensington, W8 (602 6644, cc 602 5193).

### ALSO SHOWING

#### ★The Assam Garden (U)

The performances of Deborah Kerr as a new widow toiling in her late husband's Gloucestershire garden & of Madhur Jaffrey as a middle-aged Indian woman overcome some implausibilities in Elisabeth Bond's script.

#### ★★Birdy (15)

Alan Parker's stature is enhanced by this film about two young Vietnam veterans. Matthew Modine, obsessed with ornithology, becomes a bird-like creature; Nicolas Cage plays the wounded friend trying to break through Modine's shell of unreason. Both men's performances are affectionate, touching & ultimately terrifying.

#### ★Brewster's Millions (PG)

The seventh version of the story of a man left a massive fortune on condition he can spend a huge sum of money within a month. Richard Pryor, as a black baseball player, tries to blow \$30 million while crooked lawyers attempt to sabotage the scheme.

#### ★Careful He Might Hear You (PG)

Director Carl Schultz evokes 1930s Sydney convincingly in this story of an adult world through a child's eyes. Robyn Nevin & Wendy Hughes play two sisters quarrelling over the upbringing of their six-year-old nephew, who is touchingly played by Nicholas Gledhill.

#### The Coca-Cola Kid (15)

Dusan Makavejev's film about a Coca-Cola sales-

man sent to bolster sales in a rural enclave of Australia begins promisingly as a satire of American marketing methods, but ends in anarchic farce.

#### Fletch (PG)

Rather self-centred performance from Chevy Chase as an investigative reporter who stumbles into a convoluted plot of drug-dealing, treachery, double-dealing & murder.

#### Insignificance (15)

Nicolas Roeg's film about people who have become mythological icons & involving a Marilyn Monroe character (Theresa Russell), a famous baseball player (Gary Busey) & an Albert Einstein figure (Michael Emil) is an interesting idea but it fails to work.

#### ●Ladyhawke (PG)

Distinctly underplotted medieval fantasy, based on an old legend about an accursed pair of lovers (Rutger Hauer & Michelle Pfeiffer).

#### The Little Drummer Girl (15)

Disappointing film of John le Carré's novel, with Diane Keaton labouring & miscast as an idealistic young actress inveigled into helping Israeli intelligence capture & kill a dangerous Palestinian.

#### ★Mask (15)

Excellent performance by Cher as a hard-living "biker" mother whose son is handicapped by a terrible facial disfigurement. Eric Stoltz plays the brave, likeable boy in this true story who, despite his frightening appearance, became a star pupil at his junior high school.

#### My First Wife (15)

Paul Cox's film about a failed marriage has John Hargreaves as the husband who reaches desperation point when his wife, Wendy Hughes, leaves him.

#### ★★The Purple Rose of Cairo (PG)

Woody Allen's gentle comedy points up the importance of escapist cinema in Depression America. Mia Farrow plays a woman who has sat through the same film five times until suddenly its hero (Jeff Daniels) steps from the silver screen to whisk her off for an adventure in the real world.

#### ★Restless Natives (PG)

An enjoyable Scottish comedy, with Vincent Friell & Joe Mullaney as two bored Edinburgh youths who take to riding a motorcycle into the Highlands & holding up coaches filled with tourists. A refreshing work with attractive performances & superb photography.

#### ★Return to Oz (PG)

Engaging performance by Fairuza Balk as Dorothy in this delightful children's fantasy, based on Frank Baum's later Oz books.

#### Runaway (15)

Police thriller, written & directed by Michael Crichton, with Tom Selleck as a policeman faced with the job of disarming miscreant robots who are carrying out a series of murders. Neat, formula stuff, with an exhilarating car chase.

#### Sylvia (PG)

Eleanor David plays the title role in Michael Firth's film about Sylvia Ashton Warner who developed a unique method of teaching in New Zealand in the 1950s. Nigel Terry plays a school inspector with whom she falls in love.

#### A View to a Kill (PG)

Roger Moore's seventh Bond adventure, the formula so well-oiled it could have been devised by a computer. Christopher Walken is the villain, Grace Jones, Fiona Fullerton & Tanya Roberts the bedmates.

#### ★★Witness (15)

Peter Weir's excellent thriller—unusual, gripping & often tender—delineates Harrison Ford as a major star. Ford plays a police captain who is forced to hide out in an Amish community with a young widow (Kelly McGillis) whose eight-year-old son witnessed a drugs racket murder.

#### Certificates

U = unrestricted.

PG = passed for general exhibition but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.

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# CLASSICAL MUSIC

## MARGARET DAVIES



SEPTEMBER SYMBOLIZES the year-round continuity of London's musical life. The Promenade Concerts reach their ritual climax on September 14 in a programme that breaks with tradition by including Gershwin's Piano Concerto and Sousa's march *The Stars and Stripes For Ever*, and with the conductor Vernon Handley, above, facing the ordeal by audience participation for the first time. Elsewhere the new season gets under way. At the South Bank it opens on September 12 with the English Chamber Orchestra's silver jubilee gala. Claudio Abbado launches the autumn cycle of his Mahler, Vienna and the Twentieth Century Festival here on September 22 with the Symphony No 3 and Berg's *Altenberg Lieder* sung by Jessye Norman, and the second half of the Celebrating 1685 series of early keyboard recitals begins on September 25 with the European Baroque Orchestra playing organ and harp concertos by Handel. Rostropovich conducts the National Symphony Orchestra of Washington in three Shostakovich symphonies on September 25 to 27.

### CONCERT AND RECITAL GUIDE

#### ALBERT HALL

SW7 (589 8212, cc 589 9465).

**Henry Wood Promenade Concerts.** Until Sept 14. All concerts begin at 7.30pm.

**London Classical Players.** Sept 1. Roger Norrington conducts Haydn's Symphony No 104 & Beethoven's Symphony No 6, played on period instruments.

**BBC Symphony Orchestra & Singers.** Sept 2. American music by Ruggles, Rands, Copland & Gershwin, conducted by Dennis Russell Davies.

**City of Birmingham Symphony Orchestra.** Sept 3. Jessye Norman, soprano, & Jon Vickers, tenor, are the soloists in Mahler's *Das Lied von der Erde*, conducted by Simon Rattle.

**London Sinfonietta & Voices.** Sept 4. Music by Janáček, Weill & Bartók combined with Birtwistle's *Secret Theatre*, commissioned by the Sinfonietta for the composer's 50th birthday concert last year. David Atherton, the orchestra's founder, conducts. There is a pre-Prom talk by Harrison Birtwistle at 6.15pm.

**Royal Philharmonic Orchestra.** Sept 5. Vladimir Ashkenazy is soloist & conductor in Beethoven's Piano Concerto No 3 & Prokofiev's Symphony No 5.

**BBC Scottish Symphony Orchestra.** Sept 7. The programme includes the first performance of Robin Holloway's *Viola Concerto*,



Jessye Norman: at the Albert Hall, September 3, and at the South Bank, September 22.

a BBC commission, with Rivka Golvani as soloist, & Dvořák's Symphony No 5, both conducted by Vernon Handley. There is a pre-Prom talk by Robin Holloway at 6.15pm.

**Imperial court music from Japan.** Sept 8. Classical dancing & singing as well as instrumental music as performed at court banquets & for sacred rites at Shinto shrines &

Buddhist temples. The orchestra is made up of traditional wind, string & percussion instruments & the dance steps reflect Noh influence. There is a pre-Prom talk by Steven Nelson, an Australian member of the group, at 6.15pm.

**Swedish Radio Symphony Orchestra.** Sept 11, 12. Esa-Pekka Salonen conducts orchestral songs by Sibelius & Mahler's Symphony No 4, with Lena Hoel, soprano, & Håkan Hagegård, baritone (Sept 11); Sixten Ehrling conducts Symphony No 2 by the Swedish composer Stenhammer (1871-1927) & Tchaikovsky's Piano Concerto No 1 with Shura Cherkassky as soloist (Sept 12).

**London Philharmonic Orchestra & Choir.** Sept 13. Klaus Tennstedt conducts Mozart's Symphony No 41 (Jupiter) & Beethoven's Choral Symphony, with Marianne Haeggander, Alfreda Hodgson, Robert Tear & Gwynne Howell as soloists.

**BBC Symphony Orchestra, Chorus & Singers.** Sept 14. Vernon Handley takes over for the first time as conductor of the last night ritual in a programme in which this year's theme of American music is represented by Gershwin & Sousa.

#### BARBICAN

Silk St, EC2 (628 8795, 638 8891, cc).

**London Symphony Orchestra.** Sept 1, 15, 7.30pm, Sept 26, 28, 7.45pm. Antony Hopkins introduces & conducts a Beethoven evening, with Richard Markham, piano, as soloist in the Emperor Concerto (Sept 1); Richard Hickox conducts Elgar's Cello Concerto, with Douglas Cummings as soloist, & Belshazzar's Feast by Walton, with John Tomlinson, baritone, as soloist & the LSO Chorus (Sept 15); Gerard Schwarz conducts two concerts, with Carol Rosenberger as soloist in Beethoven's Piano Concerto No 4 (Sept 26), & Pierre Amoyal as soloist in Tchaikovsky's Violin Concerto (Sept 28).

**Royal Philharmonic Orchestra.** Sept 6, 21, 27, 8pm, Sept 22, 7.30pm. James Judd conducts Handel's *Music for the Royal Fireworks*, Rachmaninov's Piano Concerto No 2, with Cristina Ortiz as soloist, & Dvořák's New World Symphony (Sept 6); Victor Pablo Perez conducts Brahms's Piano Concerto No 2, with Joaquín Achúcarro as soloist, & Schumann's Symphony No 3 (Rhenish) (Sept 21); Claus Peter Flor conducts Rachmaninov's Piano Concerto No 3, with Cécile Ousset as soloist, & Tchaikovsky's Symphony No 5 (Sept 22); Nicholas Cleobury conducts Tchaikovsky's Piano Concerto No 1, with Vovka Ashkenazy as soloist, Mussorgsky's *Pictures from an Exhibition* & Ravel's *Boléro* (Sept 27).

**London Concert Orchestra.** Sept 14, 8pm. Martin Fischer-Dieskau conducts extracts from operas by Rossini, Verdi, Bizet, Puccini, Gounod & Borodin, with John Brecknock, tenor, & David Wilson-Johnson, baritone, & the London Chorus.

**City of Birmingham Symphony Orchestra.** Sept 18, 7.15pm. Katia & Marielle Labèque, pianos, & Silvio Gualda & Jean-Pierre Drouet, percussion, are the soloists in Bartók's *Concerto for Two Pianos*, Percussion & Orchestra under Simon Rattle, which is followed by Elgar's Symphony No 2.

**English Chamber Orchestra.** Sept 19, 7.45pm. The 15-year-old American cellist Matti Haimovitz is the soloist in Saint-Saëns's Cello Concerto No 1, under the baton of Daniel Barenboim, who also conducts Schubert's Symphony No 5 & Mozart's Symphony No 38 (Prague).

**Ivo Pogorelich, piano.** Sept 23, 8pm. The young Yugoslav pianist plays Bach's English Suite & two Chopin Sonatas.

**City of London Sinfonia.** Sept 24, 7.45pm. Richard Hickox conducts Bach's Mass in B Minor, with Patrizia Kwella, Catherine Denley, Ian Partridge & Stephen Varcoe as soloists.

**Welsh National Opera.** Sept 25, 7.45pm. Richard Armstrong conducts the WNO Chorus & Orchestra in extracts from operas by Britten, Bizet, Tchaikovsky, Verdi & Weber, with Dennis O'Neill, tenor, & Karita Mattila, soprano.

#### ST JOHN'S

Smith Sq, SW1 (222 1061).

**Cantamus Girls' Choir.** Sept 14, 7.30pm. A celebration of the centenary of D. H. Lawrence, including commissioned works by Andrew Downes & John Joubert to texts by the writer, & music by Mozart, Ravel, Fauré, Monteverdi, Granados & others.

**Linda Esther Gray, soprano, David Syrus, piano.** Sept 19, 7.30pm. Songs by Wagner, Quilter, Sibelius, Grieg & Rachmaninov.

**Roberto Bravo & Constanza Davila, pianos, Eduardo Valenzuela, cello.** Sept 26, 7.30pm. Contemporary Chilean music.

**Jean Sibelius Quartet.** Sept 27, 7.30pm. Quartets by Haydn, Kokkonen & Schubert.

#### SOUTH BANK

SE1 (928 3191, cc 928 8800).

#### Festival Hall:

**English Chamber Orchestra.** Sept 12, 7.30pm. The ECO's 25th anniversary season opens with a silver jubilee gala, given in the presence of the Prince & Princess of Wales, under the baton of Jeffrey Tate, the orchestra's first principal conductor. Isaac Stern is the soloist in Bruch's Violin Concerto No 1, Thomas Allen, baritone, sings arias from *Le nozze di Figaro* & *Il barbiere di Siviglia*, & the programme ends with Mozart's Symphony No 39.

**New Symphony Orchestra.** Sept 15, 7.30pm. Graham Nash conducts extracts from operas by Wagner, Puccini, Donizetti, Verdi, Bizet & Mozart, with Wendy Eathorne, soprano, & Michael Goldthorpe, tenor.

**Philharmonia Orchestra.** Sept 17, 24, 7.30pm. Giuseppe Sinopoli conducts Mahler's Symphony No 2, with Rosalind Plowright, soprano, & Brigitte Fassbaender, mezzo-soprano, & the Philharmonia Chorus (Sept 17); he conducts a Bach & Ravel programme, with Andrei Gavrilov, piano (Sept 24).

**London Philharmonic Orchestra.** Sept 18, 29, 7.30pm. Klaus Tennstedt conducts the Verdi Requiem, with Julia Varady, Waltraud Meier, Piero Visconti & Paata Burchuladze as soloists (Sept 18); & a Brahms & Tchaikovsky programme, with Kyung Wha Chung as soloist in the Brahms Violin Concerto (Sept 29).

**Royal Philharmonic Orchestra.** Sept 20, 23, 7.30pm. Vladimir Ashkenazy conducts a Brahms programme, with Stephen Bishop-Kovacevich as soloist in the Piano Concerto No 1 (Sept 20); Rafael Orozco is the soloist in Schumann's Piano Concerto, which is followed by Dvořák's Symphony No 8, both conducted by Edmon Colomer (Sept 23).

**London Symphony Orchestra.** Sept 22, 7.30pm. Jessye Norman sings Berg's *Altenberg Lieder* under the baton of Claudio Abbado, who also conducts Mahler's Symphony No 3.

**National Symphony Orchestra of Washington DC.** Sept 25, 8pm, Sept 26, 27, 7.30pm. Three concerts conducted by Mstislav Ros-





Cécile Ousset: pianist with the RPO at the Barbican on September 22.

tropovich featuring Shostakovich's Symphonies No 8, No 1 & No 10; also Martha Argerich plays Ravel's Piano Concerto in G (Sept 25), Anne-Sophie Mutter plays Mendelssohn's Violin Concerto (Sept 26) & Jon Kimura Parker plays Tchaikovsky's Piano Concerto No 1 (Sept 27).

Queen Elizabeth Hall:

**European Baroque Orchestra.** Sept 25, 5.55pm. Thomas Trotter, organ, & Frances Kelly, harp, are the soloists in a programme of harp & organ concertos by Handel.

**L'Estro Armonico.** Sept 27, 7.45pm. Music by Haydn & Mozart played on period instruments, directed from the violin by Derek Solomons, with Anthony Halstead, natural horn.

**Fou Ts'ong.** Sept 29, 3pm. The eminent pianist plays works by Bach, Handel, Scarlatti & Chopin.

**Vivaldi Concertante.** Sept 29, 7.15pm. Joseph Pilbery conducts concertos & sonatas by Vivaldi, Albinoni, Rossini & Mozart, & a mystery symphony.

**WIGMORE HALL**

36 Wigmore St, W1 (935 2141, cc).

**Lucia Popp, soprano, Wolfgang Sawallisch, piano.** Sept 7, 7.30pm. A Richard Strauss programme performed by two artists long associated with this composer.

**Philip Pickett, recorder, Anthony Pleeth, cello, David Roblou, harpsichord, organ.** Sept 8, 7.30pm. Three specialists in baroque music play works by Handel in celebration of his tercentenary & of their own 10th anniversary.

**Gabriel String Quartet.** Sept 11, 7.30pm. Quartets by Beethoven, Shostakovich & Schubert.

**Les Filles de Sainte-Colombe, viol ensemble; The Sixteen, vocal ensemble.** Sept 12, 7.30pm. Music for voices & viols in celebration of Schütz's quatercentenary.

**Tina Kiberg, soprano, Friedrich Gürtler, piano.** Sept 13, 7.30pm. A recital of songs by Granados, Berg, Brahms, Grieg, Sibelius & Rangström by the winner of the Benson & Hedges Gold Award.

**Nash Ensemble.** Sept 14, 7.15pm. Lionel Friend conducts this enterprising group in music by Mozart, Schönberg, Brahms, Mahler & Weber, with Sarah Walker, mezzo-soprano.

**Cristian Florea, cello, Roger Vignoles, piano.** Sept 16, 7.30pm. The Rumanian cellist plays works by Boccherini, Cassadó, Debussy & Franck.

**Norbert Brainin, violin, Christian Black-**

With the first mists of autumn the ballet and dance world begins to shake itself into action after the relative torpor of high summer. Although the Royal Ballet season at the Royal Opera House does not open until October, Sadler's Wells Royal Ballet is at Sadler's Wells from September 24 to October 5, with two new ballets—of which more next month—and the London première of David Bintley's *Flowers of the Forest*, first given in Birmingham in June, which is set to Malcolm Arnold's Scottish Country Dances and Benjamin Britten's Scottish Ballade. It is in an all-Bintley bill with a revival of that choreographer's delightful *Meadow of Proverbs*—a witty and penetrating set of observations on Spanish proverbs, based on works by Goya—and the strange and disturbing *Metamorphosis*—based on the Kafka novel about a man transformed into a monstrous insect. This was the ballet which gave Leanne Benjamin a starring role as the afflicted one's sister—a role she dances again at Sadler's Wells, with Margaret Barbieri again the tortured mother and Desmond Kelly as the oppressive father. (The central figure, the man/insect, is a minor dancing role as he remains off-stage after his metamorphosis.)

Elsewhere in Briefing (pp79, 82) can be found details of the D. H. Lawrence celebrations. Most of these have a literary bent, but dance makes its own genuflection to one of the century's seminal figures in the world of letters when London Contemporary Dance Theatre presents a new work by Christopher Bannerman at the Theatre Royal, Nottingham (from September 24 to 28) called *A Focus of Darkness*. With designs by Andrew Storer and music by Frank Bridge, it is for eight dancers and will endeavour to explore Lawrence's inner world, drawing on scenes from his writings and events from his life.

LCDT has acquired Jerome Robbins's *Moves*, which will also receive its first company performance in Nottingham.

**shaw, piano.** Sept 18, 21, 28, 7.30pm. Three recitals during which this eminent duo play the 10 Beethoven Sonatas for Violin & Piano.

**Imogen Cooper, piano.** Sept 19, 7.30pm. Two Sonatas & Drei Klavierstücke by Schubert.

**Paata Burchuladze, bass, Ludmila Ivanova, piano.** Sept 20, 7.30pm. This fine Georgian bass sings songs by Rachmaninov & Musorgsky & Boris's death scene from *Boris Godunov*.

**Piers Lane & Kathron Sturrock, two pianos.** Sept 24, 7.30pm. Rachmaninov, Saint-Saëns, Brubeck, Lutoslawski.

**Jean Sibelius Quartet.** Sept 26, 7.30pm. This Finnish ensemble, formed in 1980, play quartets by Sibelius, Shostakovich & Mozart.

**Medici String Quartet.** Sept 29, 7.30pm. The quartets they are to perform, by Robert Walker, Donald Fraser & Elgar, were all composed at Brinkwells, Elgar's cottage in Bedham, West Sussex.

## OPERA

### ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

The cartoonist Gerald Scarfe makes his début as an opera designer in a new production by David Pountney of *Orpheus in the Underworld*, conducted by Mark Elder. The title role in this longtime favourite in

## BRIEFING

### BALLET

#### URSULA ROBERTSHAW



Marion Tait with Roland Price: in Bintley's *Flowers of the Forest* at Sadler's Wells.

At the Deragate, Northampton, from September 24 to 26, Northern Ballet Theatre presents the première of a new full-length production of *Othello*. Choreographed by the company's artistic director, Robert de Warren, it has music by Loris Tjeknavorian and designs by Peter Farmer. Farmer is departing from his usual figurative style in this his latest work by using various silver and black backcloths, with splashes of vivid colour emerging through gauzes to present abstract images. The production, which cost £35,000, will transfer to the Dominion, London, for two weeks at the end of October.

At the beginning of the month, from September 9 to 14, **Gaby Agis**, who studied at the London School of Contemporary

Dance and went on to dance with Rosemary Butcher and with Sue MacLennan and Michael Clark, gives a week of performances with her own newly formed company (herself and three other girls) at the Almeida Theatre in north London. The programme, all new, is by Agis in collaboration, we are told, with sculptor Graca Couthino and composer Anna da Silva.

**Sadler's Wells Theatre**, Rosebery Ave, EC1 (278 8916/20, cc). **Theatre Royal**, Royal Centre, Nottingham (0602 472328, cc). **Deragate Centre**, 19-21 Guildhall Rd, Northampton (0604 24811, cc). **Dominion Theatre**, Tottenham Court Rd, W1 (580 9562, cc 323 1576). **Almeida Theatre**, Almeida Street, N1 (359 4404, cc).

the ENO repertory is sung by Stuart Kale, with Nan Christie as Euridice, Emile Belcourt as Pluto & Sally Burgess as Public Opinion. Playwright Snoo Wilson & the producer are responsible for the new English version of Offenbach's romp through mythology (Sept 10, 12, 13, 16, 18, 24, 26, 28; previews Sept 5, 7).

A revival of Jonathan Miller's production of *Rigoletto*, which sets the action in the New York underworld of the 1950s, opens the season, with Neil Howlett singing the title role for the first time. Joan Rodgers & Helen Field share the role of Gilda; David Rendall & Arthur Davies that of the Duke; Noel Davies conducts (Aug 28, 31, Sept 4, 6, 9, 11, 14, 17, 20, 27).

The American soprano Kay Griffel makes her company début as Fiordiligi in a revival of *Così fan tutte*, produced by John Cox, with Anne Mason as Dorabella, Maldwyn Davies as Ferrando, Christopher Booth-Jones as Guglielmo; David Parry conducts (Sept 19, 21, 25).

### KENT OPERA

Marlowe Theatre, Canterbury (0227 67246).

The season opens with three performances at the Canterbury Festival which complement this year's theme of Italian arts & influences. *La traviata*, in Jonathan Miller's production, is conducted by Ivan Fischer, with Louisa Kennedy as Violetta, Patrick Power as Alfredo & Peter Knapp as Germont (Sept 26, 28). *Agrippina*, Handel's ver-

sion of the story of Nero & Poppea, written for the Venice carnival of 1709-10, is also conducted by Fischer, & the title role sung by Felicity Palmer, with Meryl Drower as Poppea & Eirian James as Nero (Sept 27).

### OPERA NORTH

Grand Theatre, Leeds (0532 459351/440971, cc). Sept 14-Oct 5.

Andrei Serban's forceful production of *I Puritani*, with its emphasis on the Civil War, returns with Suzanne Murphy again singing Elvira, Dennis O'Neill as Arturo, Donald Maxwell as Riccardo & Roderick Earle as Giorgio; the conductor is Clive Timms (Sept 14, 18, 21, Oct 1, 4). Martin Fischer-Dieskau, son of the eminent baritone, is the guest conductor of *The Magic Flute* in Graham Vick's production, with Jane Leslie MacKenzie as Pamina, Richard Morton as Tamino, & Henry Newman as Papageno (Sept 20, Oct 2). A new production of *The Midsummer Marriage* celebrates Michael Tippett's 80th birthday (Sept 30, Oct 3, 5).

### ROYAL OPERA

Covent Garden, WC2 (240 1066/1911, cc). There will be a spectacular opening to the season with the British première of Stockhausen's *Donnerstag aus Licht*, an opera which combines singers, instrumentalists, dancers, mimes, actors, chorus, orchestra & tapes to chart the musical & spiritual journey of its central figure Michael. *Donnerstag* (Thursday) is the first completed opera of a projected cycle of seven, ➡➡



## MUSIC CONTINUED

one for each day of the week. It will be conducted by Peter Eötvös, produced by Michael Bogdanov, designed by Maria Björnson, & the composer will be responsible for the sound projection. The opera is preceded by **Donnerstags Gruss** (Thursday's Greeting), which is played in various parts of the theatre & foyers, & followed by **Donnerstags Abschied** (Thursday's Farewell), which is played outside the theatre as the audience departs. Many members of the cast took part in the world première in Milan in 1981 & in the recording, & all are working for the first time at Covent Garden (Sept 16, 18, 20, 24, 26, 30).

Last season's staidly traditional but musically sound new production of **Il barbiere di Siviglia**, conducted by Gabriele Ferro, returns with Thomas Allen repeating his zestful & splendidly sung portrayal of the title role. Keith Lewis (Count Almaviva) & Domenico Trimarchi (Bartolo) are new to the cast (Sept 25, 28).

### SCOTTISH OPERA

Theatre Royal, Glasgow (041-331 1234, cc 041-332 9000).

Offenbach's operetta **La Vie Parisienne** launches the season in Glasgow in a new production by Graham Vick, designed by Richard Hudson & conducted by the music director Alexander Gibson. John Wells has made a new English translation of Meilhac & Halévy's libretto & the cast includes Alan Opie, Beverly Mills, Alan Oke, Kate Flowers & Anne-Marie Owens (Sept 4, 7, 10, 12, & 14 matinée).

### WELSH NATIONAL OPERA

New Theatre, Cardiff (0222 32446, cc 0222 396130). Sept 14-21.

A new production of **Götterdämmerung**, sung in English, marks the completion of the WNO *Ring* cycle, produced by Göran Järvefelt, designed by Carl Friedrich Oberle & conducted by Richard Armstrong. Anne Evans & Jeffrey Lawton again sing Brünnhilde & Siegfried. (Sept 14, 21).

There are further performances of Joachim Herz's production of **Madam Butterfly**, with Rosamund Illing singing the title role, Arthur Davies as Pinkerton & Cynthia Buchan as Suzuki (Sept 17, 19). **Rigoletto** is revived with the Rumanian baritone Eduard Tumagian making his British début as the jester, Anne Williams-King, prizewinner in the recent Cardiff Singer of the World competition, sings Gilda, & John Fowler is the Duke of Mantua. The production is by Lucian Pintilie (Sept 18, 20).



Suzanne Murphy: sings Elvira in *I Puritani* with the Opera North from September 14.

## BRIEFING

## SPORT

### FRANK KEATING

A CRUCIAL FACTOR in the rehabilitation of English soccer after the tragic happenings at the European Cup final in Brussels in the spring will be the successive performances of our national XI as it continues its progress towards next summer's World Cup finals in Mexico. Bobby Robson's team should get there—it has done all the hard work and now the manager looks to his players to ginger themselves up with a touch more cohesion, vim and sparkle. Most of their qualifying matches to date have been more pedestrian than purposeful and polished. On September 11, at Wembley, they play the return leg of their tie against Rumania, a well enough organized side who exposed England's limitations in Bucharest last season. It is fast becoming necessary for Robson to decide on his blend for Mexico, and stick to it. Does he want wingers, for instance? Is Dixon of Chelsea the natural goal-scorer he seems? Could he play alongside Hateley? Can Wilkins do his Italian job for England and start passing the ball forwards again? Is Francis ever going to show more than outstanding promise in his dashes down cul-de-sacs? Might Reid of Everton have it in him to give and take, chase and chivvy, harry and hammer as Nobby Stiles did in those exciting golden days of old? Robson must also settle on his reserve goalkeeper for the admirable, gloved musclem, Shilton.

The Scottish international team these past decades has suffered unaccountably through the frailty of its goalkeepers. Certainly the Scottish goalkeeper will have to hang on to his hat at Ninian Park, Cardiff, on September 10, when another World Cup qualifier will arrest the attention of the British even more. Wales, surprisingly, won the first-leg tie at Hampden and this return match could, in effect, decide which country accompanies England to Mexico. It will be a clamorous night at Cardiff.

## HIGHLIGHTS

### CRICKET

**Cornhill Insurance Test series, England v**

**Australia:** Sixth Test, The Oval. Aug 29-Sept 3.

**NatWest Bank Trophy final, Lord's.** Sept 7. (BA)=Britannic Assurance Championship, (JP)=John Player League.

**Lord's: Middx v Essex (BA),** Sept 11-13.

**The Oval: Surrey v Sussex (BA),** Sept 4-6; **v Lancs (JP),** Sept 8; **v Glos (BA),** Sept 14, 16, 17; **v Glos (JP),** Sept 15.

**99th Annual Cricket Festival, Scarborough.** Sept 4-13.

An exhilarating Ashes summer is brought to an end with the sixth & final Test match at the Kennington Oval. Four days later, across the river at Lord's, the English domestic game holds its end-of-season junket in the NatWest Trophy final. The County Championship result, however, could remain in the balance until stumps are drawn for the last time at the Oval on September 17: Gloucestershire, the visitors there, have set up a spirited challenge through the summer for their first county title in 108 years.

Meanwhile, as ever, on the bracing sea-side paddock at Scarborough, Yorkshiremen will again be disproving for their annual 10 days that "We don't play cricket oop 'ere ffun, y'know". When the famous festival was instituted in 1876 it was known as "the Carnival". There has always been a carefree, end-of-term flavour about the cricket at Scarborough's North Marine Road & once again the batsmen will be vying with each other, as they have for more than a century, to hit a ball clean over the stately Regency houses of the adjoining Trafalgar Square. And in the sharp, northern sunlight old men will recall—and store away for another winter—the definitive & misty-eyed words of the great George Hirst spoken from the pavilion balcony on the evening in 1921 when he retired: "What life can a man have better than to have a nice green field with the wickets set up & to go out & do the best for his side." So the

marquees are rolled up for another summer.

### FOOTBALL

**Wales v Scotland,** Ninian Park, Cardiff. Sept 10.

**England v Rumania,** Wembley Stadium. Sept 11. See introduction.

### GOLF

**Bells Scotch Ryder Cup (Europe v US),** The Belfry, Sutton Coldfield, W Midlands. Sept 13-15. See feature p56.

### RUGBY UNION

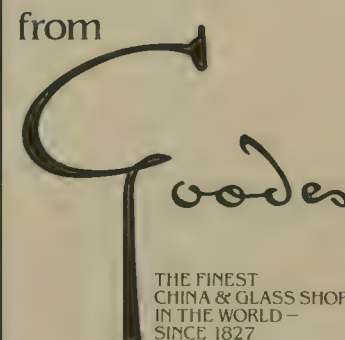
**Golden Oldies Festival,** various venues. Sept 28-Oct 3.

The largest single gathering ever staged by a common sporting body is the claim of the organizers for the Golden Oldies Festival which opens at Twickenham on September 28 with an Olympic-style parade of 180 teams. There are two age divisions in the tournament: over-35 & over-40. Some of the players will be well past their three-score-&-ten—they will wear purple shorts to absolve them from being tackled! The festival has been held occasionally since the first in New Zealand in 1979 when 19 teams entered. At Twickenham, among the 7,000 mostly Extra-B veterans, will be former internationals like Bob Hillier, Chris Ralston & Tony Bucknall; & with nostalgic vigour the former England & British Lions centre, John Spencer, has reformed & entered the 1969 Cambridge University side, including such luminaries of the game as Gerald Davies, Tony K. Jorden, "Jacko" Page & Roger Shackleton. Matches will be played at Twickenham, Esher, Hertford, & the London Welsh RFC at Richmond, among other venues. There will be an Old Props' Ball at the Royal Albert Hall & a farewell banquet—for all 7,000—on October 3, the whole jamboree a genuflection to the sort of creed laid down the other day by the newly retired & remarkable former captain of France, Jean-Pierre Rives: "The whole point about Rugby is that it is, first & foremost, a state of mind, a spirit. There is magic in it... & it has a singular & warming confraternity."

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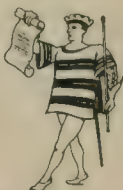
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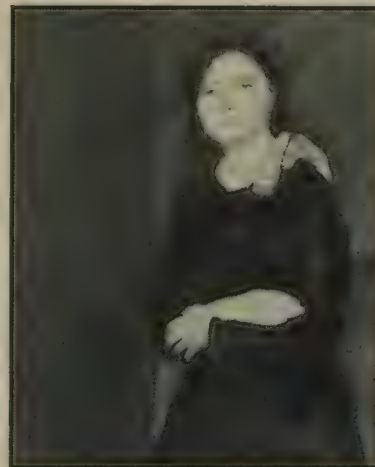
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## BRIEFING

## EXHIBITIONS EDWARD LUCIE-SMITH

THE LONG-AWAITED reopening of the Whitechapel Art Gallery takes place on September 20 after major refurbishment. Their inaugural exhibition is of recent work by Howard Hodgkin—possibly the most orthodox choice they could have made in the circumstances. After a long period spent in the wilderness, Hodgkin is now one of the few English artists who is currently a “must” for most international surveys, and is also a trustee, or at least a former trustee, of every museum in sight. This does not alter the fact that he is a very fine painter indeed, though possibly tending to overstretch himself at the moment.

□ Gwen John (1876-1939) is one of the quietest of English painters, and also one of the greatest. Her pictures are small, her range of colour is restricted, and so, too, is her subject matter. Mostly she painted single figures, seated in interiors. The nearest comparison is with the Italian Giorgio Morandi, who restricted himself in a somewhat similar way. On September 12 the Barbican opens a major retrospective of Gwen John's work. It is the first since 1968 and ought to be memorable.



## GALLERIES

### DIDIER AARON

21 Ryder St, SW1 (839 4716). Mon-Fri 10am-6pm. **Inaugural Exhibition.** One of the best-known Paris *antiquaires* is launching himself in London (he already has branches in New York & Los Angeles). The show contains some excellent 18th- & early 19th-century paintings, by the likes of Oudry, Hubert Robert & Boilly, as well as sumptuous French furniture & oriental objects. Sept 19-Nov 1.

### ALPINE GALLERY

74 South Audley St, W1 (inquiries: 0784 34617). Tues-Sat 10am-6pm. **Austen Deans**, New Zealand painter of landscapes in oil & watercolour, & his son **Nick Deans**, woodcarver, sculptor & craftsman. Sept 24-28.

### BANKSIDE GALLERY

48 Hopton St, SE1 (928 7521). Tues-Sat 10am-5pm, Sun 2-6pm. **Royal Society of Painter-Etchers & Engravers' Autumn Exhibition.** Sept 13-Oct 13. £1, OAPs, students & children 50p.

### BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 10am-6.45pm, Sun noon-5.45pm. **Gwen John: An Interior Life.** See introduction. **Roderic O'Connor.** A retrospective devoted to the Irishman who was associated with Gauguin & the Pont Aven Group. For reasons of national pride, strenuous efforts are occasionally made to turn O'Connor into a “great” artist. This is another which will probably fail like the rest. Both Sept 12-Nov 3. £1.50, OAPs, students, unemployed & children 75p.

**Concourse Gallery**, foyer level 5 (Mon-Sat 9am-11pm, Sun noon-11pm). **Egyptian Landscape.** Wissa Wassef tapestries, regarded as masterpieces of contemporary Egyptian art. Two weavers will set up their looms alongside. Sept 24-Nov 3.

### BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Mon-Fri 10am-5.30pm, Sat 11am-5pm. **Wall Hung Textiles.** Tapestries, weavings, quilting & embroidery. Until Sept 14. **New Tradition: The Evolution of Jewelry 1966-85.** Modern jewelry chosen by the British designer Caroline Broadhead for its importance as an expression of ideas rather than for the intrinsic value of the materials used. Susanna Heron's large disc collar & Otto Kunzli's wall-paper brooches are two examples. Sept 20-Oct 19.

### CARTOON GALLERY

83 Lams Conduit St, Bloomsbury, WC1 (242 5335). Mon-Fri 10.30am-5.30pm. **Pen & Ink Punch Originals by G. L. Stampa (1875-1951).** First exhibition since his death of the work of illustrator G. L. Stampa, who is best known for his drawings of passing scenes of London life, & who contributed to *Punch* for more than 50 years. Sept 18-28.

### COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. **The Weavers of Ancient Peru.** The evolution of Peruvian textile techniques seen in a 2,000-year-old cloth wrapped round a female mummy & in the work of contemporary craftsmen demonstrating their skills throughout the exhibition. Sept 6-Oct 28. £1, OAPs, students & children 50p. **Rhythms of Hunger.** Nigerian artist Obiora Udechukwu



Top, Gwen John's *Dorelia in a Black Dress*, 1903; above, Howard Hodgkin's *Mr and Mrs James Kirkman*, 1980-84: at the Barbican and Whitechapel Art Galleries respectively.

shows in watercolour, pen & ink, etchings & lithographs the dichotomy between Africa's rich & poor. Sept 6-30.

### CRAFTS COUNCIL GALLERY

12 Waterloo Pl, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **A Collection in the Making.** This usually invisible collection of British craft work built up by the Crafts Council over the past 12 years has the slightly monstrous jostling with the distinctly marvellous. More than 750 items, representing the work of 200 makers, is on display. Until Sept 15. **Carol McNicoll**, ceramics. Probably the most original image-maker among contemporary British ceramicists, & therefore well worth seeing, whether or not one likes her excursions into deliberate bad taste. **William Jefferies**, tapestries. Both Sept 25-Nov 10.

### DULWICH PICTURE GALLERY

College Rd, SE21 (693 5254). Tues-Sat 10am-1pm, Tues-Sun 2-5pm. **Late De Chirico: 1940-76.** The first in a series of exhibitions at the Dulwich Picture Gallery, this features a controversial aspect of a controversial painter. Was De Chirico a premature Post-Modernist? Until Sept 15. 60p, OAPs & students 30p, children free.

### ANGELA FLOWERS

11 Tottenham Mews, W1 (637 3089). Mon-Fri 10.30am-6pm, Sat until 12.30pm. **The Print Show 1985.** Woodcuts & linocuts by Jaray, Kowalsky, Loker, Rothenstein, Wortel & others. Until Sept 14. **Jeanne Masocco**, new work. Sept 18-Oct 5.

### GIMPEL FILS

30 Davies St, W1 (493 2488). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Alan Davie: Meditations & Hallucinations, 1983-85.** Davie combines the

roles of Grand Old Man & member of the awkward squad. Critics have struggled for years to categorize his work. Neo-Expressionist-Surrealist? The label does not matter—the pictures that work do so with a bang. Sept 17-Oct 19. See also p22.

### HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Wed 10am-8pm, Thurs-Sat until 6pm, Sun noon-6pm. **Hockney Paints the Stage.** Hockney's work for the theatre, which began in earnest in the mid 1970s, is well presented: seven gallery-scale set re-creations populated with cut-out figures give a real impression of what the productions were like. But there is too much which is easy, charming & basically superficial. **Edward Burra (1905-76).** This English artist's reputation was established by his observations of 1920s Bohemia; his later work includes memorable pictures resulting from visits to America. Both until Sept 29. £3, OAPs, students, unemployed & children & everybody all day Mon & 6-8pm Tues & Wed £1.50.

### GILLIAN JASON GALLERY

42 Inverness St, NW1 (267 4835). Tues-Sat 10.30am-5.30pm. **Martin Bloch 1883-1954**, paintings & drawings from all periods of his career. Sept 19-Oct 25.

### ANNELY JUDA FINE ART/JUDA ROWAN GALLERY

11 Tottenham Mews, W1 (637 5517). Mon-Fri 10am-6pm, Sat until 1pm. **Masterpieces of the Avant Garde.** Abstract & non-objective works by artists such as Mondrian, Moore, Rodchenko & Tatlin. Sept 17-Dec 21. **Three Decades of Contemporary Art: The 60s.** An exhibition in three parts that celebrates important developments in art



since 1960. This starter shows Bridget Riley, William Turnbull & Andy Warhol among others. Sept 17-Oct 19.

#### NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. **The Artist's Eye: Francis Bacon.** Bacon is a man of cultivated taste where the Old Masters are concerned. His choices of paintings in the Gallery's collection that have influenced his work, & his comments on them, should be fascinating. The NG will, one hopes, make sure that Bernard Levin attends. Sept 25-Nov 24.

#### PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat 11am-7pm. **Take One.** Film stills from productions made in British Film Year, including some by photographers Snowden, Eve Arnold & David Hum. Sept 13-Oct 12. **Striking Women: Communities & Coal.** The changing roles of women in the mining areas brought about by the miners' strike are traced in photographs specially commissioned by the Gallery. **Carl Glassman—So Ho.** Street portraits of So Ho, New York. Both Sept 6-Oct 5.

#### ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. **Tolly Cobbold/Eastern Arts Fifth National Exhibition.** A biennial prize exhibition now on a national tour. Until Sept 22. £1. **30 London Painters.** A claim for the collective talents of 30 London-based artists who teach at St Martin's School of Art & the Central School of Art & Design. If there is an orthodoxy, expect to find it here. Sept 27-Nov 3. £1. **Burlington House Fair.** See illustration below. Sept 11-22 (daily 11am-7pm). Sept 11, £5; Sept 12-22, £4, OAPs, & students £3.

#### SPINK

King St, St James's, SW1 (930 7888). Mon-Fri 9.30am-5.30pm. **Textiles from the Sangiorgi Collection.** The 36 items on show, collected by the early 20th-century Italian art dealer, include excavated silks from Egypt & Syria, Ottoman velvets & 18th-century French embroideries. The exhibition catalogue is written by Donald King, president of the International Centre for the Study of Ancient Textiles. Sept 17-Oct 5. **Autumn Catalogue of English Watercolour Drawings.** Annual exhibition consisting of up to 200 works from all periods & mainly in the lower price range. Sept 30-Oct 25.

#### TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-5.50pm, Sun 2-5.50pm. **Pound's Artists.** A show with a fascinating theme. The poet Ezra Pound (1885-1972) was an enthusiast for the visual arts in his London period, & those whom he encouraged were mostly the Vorticists. Sept 11-Nov 10. **Howard Hodgkin: Prints.** Hodgkin's prints are always quirky & individual, though sometimes they promise rather more than they actually deliver. The display makes a neat appendix to the exhibition of his paintings at the Whitechapel Art Gallery. Sept 18-Dec 1. **New Art Series: Scott Burton.** Burton is an American who has moved via "happenings" to furniture. Some of his chairs look like chairs, others bear only a marginal resemblance. You can in fact sit on all of them, but the Tate probably will not allow it. Sept 25-Dec 9.

#### CHARLES DE TEMPLE'S GALLERY

52 Jermyn St, W1 (499 3639). Mon-Fri 11am-6pm, Sat until 1pm. **Pearls—Jewels of the Deep.** The fascination of pearls explained in a major show of pearl jewelry, mounted by Charles de Temple & importers Schoeffel. The Persian Queen Achaemenide wore a pearl necklace as long ago as 2300 bc. Sept 23-Oct 5.

#### EDWARD TOTAH GALLERY

First floor, 13 Old Burlington St, W1 (734 0343). Mon 2-6pm, Tues-Fri 11am-6pm, Sat 10.30am-1pm. **Paula Rego,** recent paintings & works on paper. Portuguese-born Paula Rego falls into the Neo-Expressionist camp, but her work often has a grotesque humour which makes it special. Sept 4-Oct 3.

#### UPSTAIRS GALLERY

Royal Academy of Arts, Piccadilly, W1 (734 7763). Tues-Fri 10am-6pm, Sat 11am-5pm. **Jacqueline Rizvi.** Still lifes, interiors & portraits, mostly in watercolour. Sept 25-Oct 5.

#### WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107). Tues-Sun 11am-5pm, Wed until 8pm. **Howard Hodgkin: 50 Paintings, 1973-1985.** The rebuilt Whitechapel has

chosen Hodgkin for its blockbuster re-opening show, suggesting that the gallery is withdrawing slightly from its previous support of the extreme *avant-garde*. See introduction. Sept 20-Nov 3.

#### Out of town

##### PALLANT HOUSE GALLERY

9 North Pallant, Chichester, W Sussex (0243 774557). Tues-Sat 10am-5.30pm. **The Smith Brothers of Chichester.** The work of brothers George, John & William, known collectively as "Smith of Chichester", who were painters of landscape, portrait & still-life in 18th-century Chichester. Sept 14-Nov 30. 50p, OAPs, students & children 30p.

##### SCOTTISH NATIONAL PORTRAIT GALLERY

Queen St, Edinburgh (031-556 8921). Mon-Sat 10am-5pm, Sun 2-5pm. **Treasures of Fyvie.** Fyvie Castle & its contents were recently saved for the nation. This is a first showing of its treasures: a glamorous Duveen-style collection of 18th-century portraits brought together by a 19th-century steel-magnate. Until Sept 29. £1, children free.

## MUSEUMS

##### BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E1 (980 3204). Sat-Thurs 10am-6pm, Sun 2.30-6pm. **Tall Stories: The Adventures of Baron Munchausen.** The bicentenary exhibition for this once favourite story book is a walk-through picture book retelling 21 of the most fantastic tales. Sept 18-Nov 10.

##### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Buddhism: Art & Faith.** 400 objects, chosen from the Museum's & the British Library's much greater store, provide a comprehensive survey of Buddhism in all its varieties. Until Jan 5, 1986.

##### IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-5.50pm, Sun 2-5.50pm. **The First World War.** This first part of a major & permanent exhibition illustrating the two world wars covers the origins of the first, trench warfare, the war in the air, at sea & at home. Opens Sept 12. **Charles Sargeant Jagger: War & Peace Sculpture.** A fine retrospective for the author of the Royal Artillery Memorial at Hyde Park Corner. **To the Vanguard: Drawings of**



A Derby figure group of a sportsman and his lady, c1758-60: one of 80 items in a Derby Porcelain International Society exhibition at the Burlington House Fair, at the Royal Academy from September 11-22. No doubt all the expected sumptuosities will be seen here, but somehow the effect is less concentrated than at the Grosvenor House Fair.

the Western Front. Prints & drawings provide a visual context for Jagger's sculptures. Both until Sept 29.

##### MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **The Quiet Conquest: the Huguenots 1685-1985.** A lively survey with a sound scholarly foundation, devoted to a fascinating & topical theme. The Huguenots were the European "boat people" of the 17th century. Until Oct 31.

##### NATIONAL ARMY MUSEUM

Royal Hospital Rd, SW3 (730 0717). Mon-Sat 10am-5.30pm, Sun 2-5.30pm. **Jubilee Silver.** A 25th-anniversary celebration for the Museum, which was granted its Royal Charter in 1960, brings out much magnificent military silver. Until Dec 31. **Soldiers: A History of Men in Battle.** See p79. Sept 12-Dec 31.

##### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Drawn from Nature.** A bicentenary exhibition celebrating the life & work of the American naturalist & bird painter John James Audubon (1785-1851). Until Sept 29.

##### SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Early Gearing.** A small exhibition centred on four fragments of a Byzantine sundial calendar of c AD 500 recently acquired by the Museum, together with a reconstruction of it & a large-scale working model of its gearing. Until Sept 30.

##### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Jewelry by Jacqueline Mina.** A craft jeweller who has a thorough respect for the intrinsic beauty of precious metals. Fashionable women (sensibly) love her work. *Avant-garde* "crafties" tend to sniff at it. Sept 7-Nov 7. **Julia Margaret Cameron (1815-79).** The great Victorian lion-huntress-with-a camera is as absurd & impressive as ever. Until Oct 6. **Browne Mugges.** Brown salt-glazed stoneware originated in Germany in the 14th century but the secret of its manufacture was discovered in England by John Dwight of Fulham only in 1672. This exhibition

covers the English stoneware industry from 1660 to 1850. Sept 11-Nov 17. **Three English architects: Sir John Soane, A.W.N. Pugin, J.P. Seddon.** Until Oct 27.

#### Out of town

##### BIRMINGHAM CITY MUSEUM & ART GALLERY

Chamberlain Sq, Birmingham (021-235 2834). Mon-Sat 10am-5pm, Sun 2-5pm. **Painting in Newlyn 1900-1930.** This show which comes here from London's Barbican Gallery concentrates on the works of painters based in the Cornish fishing village of Newlyn after 1900 but also includes the earlier generation such as Stanhope Forbes & William Langley. Sept 21-Nov 10.

##### NATIONAL MUSEUM OF

##### PHOTOGRAPHY, FILM & TELEVISION

Prince's View, Bradford, W Yorks (0274 727488). Tues-Sun 11am-6pm. **Railways in Photography.** Not a history, but a selection of pictures by some of the world's famous photographers that feature railways, as a celebration of York's National Railway Museum's 10th anniversary. Sept 10-Jan 12, 1986. **Brunel's Kingdom.** The Victorian age in which Isambard Kingdom Brunel played such a prominent part is explored using visual materials: photographs, cartoons, advertisements & engravings. Sept 10-Oct 6.

##### SADDLEWORTH MUSEUM

High St, Uppermill, nr Oldham, Lancs (04577 4093). Daily 2-5pm. **Piers & Powerhouses.** Edna Lum's 20th-anniversary celebration of her first one-woman show combines one of her earliest painting interests with a recent fascination with seaside piers. Aug 31-Sept 29, 40p.

##### STOKE-ON-TRENT CITY MUSEUM & ART GALLERY

Bethesda St, Hanley, Stoke-on-Trent, Staffs (0782 273173). Mon-Sat 10.30am-5pm, Sun 2-5pm. **Paintings by Bob Brooks & Victor Irving.** Local graphic designers turned expressionistic painters in oils. Sept 14-Oct 20. **Frank Nelson—Automata—Puppets.** Animated wood carvings that can be hand-operated by visitors include the tiger who puts his head into his tamer's mouth. Sept 15-Oct 12.

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## BRIEFING

## HOTELS

HILARY RUBINSTEIN



Collin House Hotel: near Broadway.

The Cotswolds, with their gently undulating pastoral landscape, mellow honey-coloured medieval houses, noble churches and fine gardens, have long been a favourite touring area. The hotels considered this month are all particularly appealing—a pleasure to stay in as well as being conveniently placed for visiting the attractions of this part of Gloucestershire and Oxfordshire, and nearby Stratford-upon-Avon.

The 16th-century Cotswold stone **Collin House**, owned and run by John and Judy Mills, is set in 8 acres of garden and grounds complete with an open-air unheated swimming pool. It is 1 mile outside that beautiful showpiece of a Cotswold village, Broadway. The hotel, which has only seven bedrooms, is oak-beamed, furnished with antiques and original paintings and has books everywhere. The atmosphere is one of comfortable informality. In the cold weather there are log fires burning in the lounge and the friendly chintzy bar.

Collin House has an excellent kitchen, and its restaurant, candlelit and mullion-windowed, seats 26. Menus are based on the daily supply of ingredients—fresh fish, local vegetables, game and carefully selected meat. Many traditional English dishes, particularly desserts, are served, the Millses responding to the popularity and growing demand for such childhood delights as bread-and-butter pudding enlivened by brandy cream, and syrup sponge with home-made custard. Evening meals are priced according to the selected main courses; light lunches are available in the bar lounge or garden. The Millses are knowledgeable about local places of interest.

The 16th-century **Bay Tree** is a small, distinguished hotel in a side street near the centre of the old wool town of Burford. Rooms are in the main house, which was once the home of Lawrence Tanfield, Elizabeth I's unpopular Lord Chief Baron of the Exchequer, and also in three interconnecting buildings across the driveway, one of them formerly the Magistrates' Court. Recently it was taken over by the King family and upgraded so that all 19 bedrooms have their own bathroom and colour television. The Kings have maintained the old-world quality of the hotel, retaining its fine antiques and the serving of tea in silver tea-services at the fireside around 5pm. The hotel has many quiet and restful places to sit, both inside and out in the terraced gardens. The kitchen produces good fresh food, home-made bread and rolls, and traditional English fare at reasonable prices. Fresh fish and shellfish feature regularly on the menu. The winter breaks are particularly good value.

The **Fleece Hotel**, in the centre of the old market town of Cirencester, is a fine old tim-

bered coaching inn within sight of the parish church of St John the Baptist, with its soaring west tower and unique three-storey south porch with fan tracery. It is a thoroughly comfortable hostelry, having a traditional English lounge with framed tapestries, 18th-century landscape paintings and log fires in the inglenooks. The bedrooms have recently been elegantly refurbished and provided with trouser presses, hair driers and other useful devices. The wine bar, with a sawdust-covered floor, is much favoured by the locals for reasonably-priced light lunches and evening fondues, while the dining room goes in for high-quality French cooking and gastronomic festivals at which chefs from elsewhere in Britain and the Continent present menus.

□ Collin House Hotel, Collin Lane, Broadway, Hereford and Worcester (0386 858354). Single room £26.50, double £48-£53; set dinner £10-£12.50.

□ The Bay Tree, Sheep Street, Burford, Oxon (0993 823137). Bed and breakfast £21.50-£28.50; lunch £5.50, four-course dinner on weekdays £9.75, five-course dinner on Saturdays £10.50.

□ The Fleece Hotel, Market Place, Cirencester, Glos (0285 68507). Double room £45; breakfast £3.75, lunch from £5.50, dinner from £9.45.

The above rates are for one person unless otherwise stated and include VAT. None of the hotels makes a service charge.

## Noises on and off

In France there is an association of hoteliers eloquently called the Relais du Silence. Light sleepers can travel from relais to relais with the assurance that their slumbers will not be impaired by the noise of traffic, train, aircraft or river barge. But there are many other sources of noise pollution when touring. If your hotel has a popular restaurant and your bedroom is close to the parking area, you can count on a cacophony of late-night door-banging and engine revving, usually preceded by the loud voices of late-night revellers. Poor insulation between bedrooms means that you often hear more than you would wish of your neighbours' nocturnal habits. Antique plumbing can also create its own equivalent of grunts, snorts and heavy breathing.

What is often the unkindest bruit of all is the ubiquitous use of wallpaper music or muzak in the foyer, the lift and the dining room. More and more hotels are making their restaurants no smoking areas. A similar campaign to encourage more "no music areas" would have my warm support.



# LONDON MISCELLANY

## PENNY WATTS-RUSSELL

### EVENTS

Until Sept 29. **America-Britain: The Alliance during the Second World War.** The tail end of a three-month season of documentary & feature films that show how Hollywood portrayed Britain & how the British film industry portrayed the Americans stationed here during the last war: Aug 24, 25, 26, 3pm, *The Memphis Belle*, 1944; Aug 31, 3pm, *Ministry of Fear*, 1944; Sept 1, 3pm, *A Canterbury Tale*, 1944; Sept 7, 3pm, *I Live in Grosvenor Square*, 1945; Sept 8, 2.30pm, *Objective Burma*, 1945; Sept 14, 3pm, *The Way to the Stars*, 1945; Sept 15, 3pm, *The True Glory*, 1945; Sept 21, 3pm, *A Matter of Life & Death*, 1946; Sept 22, 2.30pm, *Twelve O'Clock High*, 1946; Sept 28, 3pm, *Journey Together*, 1945; Sept 29, 2.30pm, *Yanks*, 1979. A leaflet describing the season is available, with s.a.e., from the Imperial War Museum, Lambeth Rd, SE1 6HZ (735 8922).

Until Sept 30, daily 10am-10pm. **Holography: Treasures of the USSR.** This, a first display for Light Fantastic (London) Ltd, newly formed to demonstrate holography in gallery space at the Trocadero, Piccadilly Circus, provides an incomparable show of Soviet art & science. Holography, a visual medium that gives a faithful representation of objects as three-dimensional images using lasers on special photographic film, has here been employed to record some of the Soviet Union's rare & priceless treasures never before exhibited in the West: included in the 150 showcases are spectacular gold ornaments of the Scythian Empire. The practical use of holography by Soviet physicists in medicine, optics & space exploration is also demonstrated at the exhibition. The Trocadero, Coventry St, W1 (836 6423). £1.75, OAPs, students & children £1.

Sept 5, 7.30pm. **Poetry in Our Time—Love, Politics & War.** The Clerkenwell-based poetry group, **London Voices**, join forces with folk artist **Peggy Seeger** & her son **Hamish McColl** to present their reflections on life through their poems, some set to music. Their influences are the Labour & women's movements. Purcell Room, South Bank, SE1 (928 3191). £2.

Sept 10-12. **Jermyn Street Festival.** A grand opening at noon on Sept 10, with brass band music & a show of vintage traders' vans, launches the street into its annual three-day festivities; guided tours around the shops—Dunhill, Simpson's, Paxton & Whitfield—show off the street's blend of tradition, old-fashioned service, exclusivity & style. The adopted theme, British Film Year, is represented in the window displays, exhibition of film equipment & vintage film in the marquee & a film preview at the Plaza Cinema. Details from the Jermyn Street Association, 50 Jermyn St, SW1Y 6LX (499 9566 ext 2017), or in *The Standard* (sponsors of the festival).

Sept 10-21. **Chelsea Antiques Fair.** The Broadfield House Glass Museum in Dudley provides the centrepiece with their loan exhibit, *The Golden Age of Stourbridge Glass*. Among the 40 exhibitors, Louise Stroud of Taunton is displaying jewelry representing comets & shooting stars, in anticipation of this year's reappearance of Halley's Comet. All items, except some jewelry, paintings & rugs, are pre-1830. Chelsea Old Town Hall, King's Rd, SW3. Daily, except Sun, 11am-7.30pm, Sept 21 until 6pm. £2, on Mon OAPs £1 (includes catalogue). Running almost concurrently, the



The face of battle at Waterloo: as shown in BBC1's *Soldiers*, starting on September 18.

THE UNIVERSAL EXPERIENCE of war, and how that experience has changed for succeeding generations of soldiers as weaponry has become more sophisticated, is the subject of a new National Army Museum exhibition—**Soldiers: A History of Men in Battle**—starting on September 12 (see page 77) which complements a television documentary series of the same name receiving its first transmission on September 18 (BBC 1, 9.25pm). The museum has taken the themes featured by the 13 television episodes—they include analyses of the roles of infantry, artillery, cavalry and tank corps, and the commander—and illustrated these aspects of soldiering through paintings, uniforms, weapons and photographs from its own collections and with life-size models of soldiers from the Roman Empire to the 21st century. The BBC productions draw on specially shot film of the army in action, archive film, historical reconstructions, and demonstrations of ancient and modern weapons to convey what it was and is like to take part in battle; the exhibition has an electronic minefield and audio-visual dramatizations.

**Burlington House Antique Dealers' Fair** is at the Royal Academy Sept 11-22. See p77.

Sept 12-15, daily 10am-6pm. **6th British Craft Show.** The grounds of the palatial London residence of the Duke & Duchess of Northumberland once again provide a stately-home setting for demonstrating craftsmen from all over the country: more than 160 exhibitors showing & selling some 80 rare, rural & traditional crafts & skills that include thatching, wood-turning, stained glass, lace-making & embroidery. Syon Park, Brentford, Middx. £2.30, OAPs & children £1.10. Syon House, with its splendid Adam interiors & 55 acre gardens laid out by Capability Brown, is an additional attraction (house, noon-5.15pm, 85p & 50p; gardens, 10am-6pm, 80p & 50p). Sept 14, 28, Oct 26, Nov 30, 11am-4.30pm. **Indian Ocean cookery seminars**, organized by broadcaster & chef Meera Taneja, demonstrate the many influences & traditions in the cuisine of this region. Sept 14: **Indian cookery**, concentrating on the use of herbs & spices; Sept 28: **Eastern Islands cookery**, with recipes showing the mixture of Indian with south-east Asian; Oct 26: **Vegetarian cookery**, including identification, use & storage of some of the unusual vegetables available in English markets; Nov 30: **Western Islands cookery**, with an emphasis on seafood recipes from Mauritius & the East African coast. Commonwealth Institute, Kensington High St, W8 (603 4535 ext 212). £12.50 per session, £48 for all (includes lunch from relevant region & recipe notes).

Sept 22, noon. **Horseman's Sunday.** This annual public open-air service that attracts riders, drivers of horses & pedestrians originated in 1968 when local riding stables were threatened with closure. There is entertainment before the service in Radnor Place & a cavalcade afterwards as the riders set off for Rotten Row in Hyde Park. Church of St John & St Michael, Park Crescent, W2.

Sept 27, 1pm. **In conversation with a celebrity.** LBC presenter Bob Holness talks to naturalist/traveller/author/broadcaster **Sir David Attenborough** in the first of an autumn series of lunchtime interviews. Film producer **David Puttnam** (Oct 25) & entertainer **Tommy Steele** (Nov 29) follow on. Barbican, Silk St, EC2 (638 4141). Tickets £2, in advance or at the door.

Sept 28, 29. **Games Day '85.** A festival, organized by Games Workshop for games enthusiasts & hobbyists, that brings together all aspects of indoor games—those for the family, such as Monopoly, to specialist role-playing ones such as Dungeons & Dragons. Events also include quiz, lectures by games inventors, competitions devised by gaming experts, & practical workshops on fantasy art, live role-playing & scenario writing. The Royal Horticultural Society's New Hall, Greycoat St, SW1 (inquiries: 965 3713). Sat 10.30am-6pm, Sun 10am-5pm. Tickets £1.50 at door.

Sept 30-Dec 6. **The Visual Arts of the 20th Century.** A 10-week lecture series organized jointly by Bonhams, fine-art auctioneers, & the Montpelier Studio, a gallery specializing in 20th-century art. "Intended to strip away

the inhibitions that people feel about modern art because they think they don't know enough on the subject", the intensive, full-time course consists of slide lectures, seminars & accompanied study tours of current exhibitions, auction rooms, museums & galleries. Lecturers include Sir Hugh Casson, Quentin Bell & George Melly, & subjects cover Impressionism through to New Art. Details from Course Principal, Montpelier Modern Art Courses, 4 Montpelier St, SW7 1EZ (584 0667). £1,200 plus VAT.

### FOR CHILDREN

Sept 28, 10.30am-3.30pm. **Life at Kensington Palace in the 18th century.** A day's workshop that introduces eight- to 12-year-olds to the lifestyle of the inhabitants of the place & period: customs, costumes & crafts, plus tours of the gardens & state apartments. Numbers restricted to 25. Apply to Gail Durbin, Room C11/10, Dept of Environment, 2 Marsham St, SW1 (212 3358). Tickets £1 unless the child is a member of Keep, the junior section of English Heritage.

### LECTURES

#### NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Sept 5, 12, 19, 26, 1pm. **The Collection's collectors.** Unlike most of the great national collections of Europe, the National Gallery was formed not around a former royal collection but by the government's purchase, in 1824, of 38 paintings from the collection of the late **John Julius Angerstein**, Russian-born merchant & philanthropist (Sept 5). The National Collection's subsequent growth owed much to the gifts of individuals such as the English collector & connoisseur **Sir George Beaumont**, one of the prime movers behind the Gallery's establishment (Sept 12) & to further purchases by the Gallery's directors of private collections such as the Dutch 17th-century paintings of **Sir Robert Peel** in 1871 (Sept 19). More recently, a fund instituted by **Samuel Courtauld** in 1924 has been responsible for the acquisition of late 19th-century French paintings (Sept 26).

#### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Sept 7, 3pm. **An introduction to the museum.** A behind-the-scenes look at the work going on here, not open to public view. Sept 28, 3pm. **History & architecture of the museum.** the story of the museum's collections before their removal to the building designed by Alfred Waterhouse in 1881.

#### POETRY SOCIETY

21 Earls Court Sq, SW5 (373 7861). Sept 12, 7.30pm. **A note on the poetry of D.H. Lawrence**, provided by Jon Silkin, celebrates the centenary of the birth of the English novelist, essayist & poet. £2, OAPs & students £1.50.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sept 1, 8, 15, 22, 29, 3.30pm. **In this kingdom by the sea.** The last of a Sunday lecture series at the V&A that takes a view of Britain's watering places—their atmosphere, architecture & activities: Sept 1, **Bournemouth**, **Christchurch & Highcliffe**, Frances Musker; Sept 8, **Skegness & Lincolnshire**, Lionel Lambourne; Sept 15, **Hastings & St Leonards-on-Sea**, Elizabeth Murdoch; Sept 22, **Tenby & surroundings**, Michael Keen; Sept 29, **Great Yarmouth**, Sarah Bowles.



Who put the eau in bottles?





## RESTAURANTS

ALEX FINER

The *raison d'être* of **Champagne Exchange**, a new restaurant in the heart of Mayfair started under the tax benefits of a Government Business Expansion Scheme, is to promote champagne and caviare to an affluent clientele.

The lightly salted roe of the sturgeon family, produced mainly in Russia and Iran, has been a delicacy in the West since the 16th century. Today portions are sold in gram measurements and at prices more akin to a cocaine deal than to a meal out. Three varieties are on offer at Champagne Exchange—Beluga, Oscietra and Sevruga—served in 30 gram, 50 gram and 100 gram measures. Prices range from £16 for a small portion of Sevruga (about two heaped teaspoonsful) to £71 for a big Beluga. There is a choice of more than 40 champagnes—a combination which provides the ultimate low-calorie, high-priced diet.

The restaurant's décor, by Barry Paterson of Mary Fox Linton, is one of restrained luxury. The colour is a cool grey found on the ribbed wall covering, in the pile carpet, in the frame and fabric of the modern armchair seating, and on the magnificent Villeroy & Boch marbled porcelain place-setting plates. White marble enhances the handsome curved bar at which patrons can sip champagne and nibble at caviare. Recessed ceiling starlights and tiny ceiling spots illuminate groups of colourful prints, some with a Mediterranean flavour. One of a woman in a grey hat gazing out over the tables seems to preside over proceedings.

The clientele could well have been supplied by Central Casting. There was a preponderance of fat men, looking like spies, each accompanied by one or more elegantly besilked and bejewelled ladies. Our neighbour ordered two beef stroganoff without consulting his imposing female partner. The pianist at the grand piano provided music. The doorman from the White Elephant Club over the road provided comedy, begging a refill for an empty ice-bucket. At any moment I expected to hear a film director shout "Cut".

The menu and the wine list made me realize the air of sin city decadence was for real. Choice of drink included fresh fruit juices, mineral waters, champagne cocktails and five champagnes by the glass. The full champagne selection from 18 shippers ranges from £13.50 to £49 for non-vintage, and from £19 for Pommery Brut Royal, 1979, to £92 for Dom Perignon Rosé, 1975. There is a short list of still wines (including some still champagne wines) with a house red and white at a commendable £6 a bottle, a dessert Muscat de Beaumes de Venise and several vintage ports.

We were to progress up the Bollinger scale from a glass of Special Cuvée at £5 to a bottle of Brut, 1979, at £32.50, but first the food presented a minor problem. The menu lists cold plates of



smoked fish, shellfish, poultry, beef and ham. There is a selection of fresh pastas, and dishes of the day included coq au vin and steak and kidney pie. We wanted to make caviare the focal point of the meal, but without leaving the table still hungry. So in what combination and order should we eat?

We cracked the conundrum by starting with fish soup, served with croutons, rouille and grated cheese. The soup was undistinguished, but the two attentive young French waiters were a joy to watch.

Two different 30 gram measures of caviare arrived over ice, crowned with linen napkins. The shiny and translucent eggs glistened with the allure of precious gems. People favour different garnishes: a Russian poet once started a Moscow fashion for eating caviare on cucumber slices; others swear by a simple squeeze of lemon and eat it straight from the spoon. Ours came with toast and separate bowls of finely chopped parsley, egg yolk, egg white and onion. Blinis with melted butter, cream and chives are also available.

The Beluga was large-grained, slightly glutinous and had a lasting taste. The Oscietra was smaller and cleaner-tasting. And then, so quickly, it was gone. We shared one more portion of Beluga, which slipped all too quickly past tongue and tastebuds into the digestive void below.

We ordered in conclusion two salads and a portion of quails' eggs. The bowls of escarole, curly endive and radicchio were crisp, lightly dressed in oil and vinegar, well tossed and tasted delicious. Perhaps the palate had adjusted to a more delicate tuning than usual. The price of such self-indulgence was just under £150 for two.

□ **Champagne Exchange**, 17c Curzon St, W1 (493 4490). Mon-Sat 11.30am-3pm, 5.30pm-1am, Sun noon-2pm, 7-11pm. CC All.

## GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of an *à la carte* meal for two, including a bottle of house wine. The symbol £ indicates up to £25; ££ £25-£50; £££ above £50.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diners Club; A = Access (Master Charge); Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

**Brinkley's**

47 Hollywood Rd, SW10 (351 1683). Mon-Sat 7.30-11.30pm.

John Brinkley achieves a high standard of *nouvelle cuisine* in this small, unpretentious restaurant with its ceiling fans, skylight & *trompe-l'oeil* flowers on the back wall of the patio. CC All £££

**The Chicago Rib Shack**

1 Raphael St, SW7 (581 5595). Mon-Sat 11.45am-11.30pm, Sun noon-10.30pm.

Bob Payton's jokey menu & a décor enhanced by architectural oddities cannot mask the simple & successful formula: a short menu based around barbecued ribs, chicken or beef that offers excellent value. You can eat repeat portions of chicken wings at no extra cost. Regrettable is the disappearance of Michelob & Beck's beer in favour of the UK-brewed Budweiser. CC None £

**Clarke's**

124 Kensington Church St, W8 (221 9225). Mon-Fri 12.30-2pm, Mon-Sat 7.30-10pm.

Owner Sally Clarke inspires a cult following for her California-influenced light French cuisine in cool & comfortable surroundings. Limited choice lunches at £9.50 and £11.50; & a no-choice weekday evening set meal at £15. CC A, Bc ££

**Harry Morgan**

31 St Johns Wood High St, NW8 (722 1869). Tues-Sun noon-3pm, 6-10pm (except Fri).

Utilitarian red plastic-covered chairs & plastic topped tables at which to enjoy fine salt beef—along with other Jewish delicacies such as chopped liver, *lutkes* & new green cucumbers. Takeaway facilities. CC None £

**Kettners**

29 Romilly St, W1 (437 6437). Daily noon-midnight.

Perhaps London's most comfortable pizza parlour, with elegant champagne bar attached, that is part of the Pizza Express group. American Hot is just one of 15 interesting toppings. Drinks range from Italian beer to fine champagnes. CC All £

**Koto**

75 Parkway, NW1 (482 2036). Mon-Sat 12.30-3pm, 6.30-10.30pm.

Good value Japanese cuisine—& *saké*—sensitively presented. A choice of set meals makes ordering easy for novices. CC All ££

**Lal Qila**

117 Tottenham Court Rd, W1 (387 4570). Daily noon-3pm, 6-11.30pm.

Excellent Indian food in crowded but comfortable surroundings. Not a hint of flocked wallpaper. Strong on tandoori with a wide choice of cocktails, wine & lager. CC All ££

**Langan's Brasserie**

Stratton St, W1 (493 6437). Mon-Fri 12.30-2.30pm, 7-11.30pm, Sat 8pm-12.15am.

Still a focal point of late-night London. A huge, true brasserie menu from the imaginative Richard Shepherd, includes bratwurst sausage & tongue with red cabbage. Langan's manages to maintain a social cachet, despite—or perhaps because of—distressing lapses in the service. CC All ££

**Melati**

21 Great Windmill St, W1 (437 2745). Daily noon-11.30pm.

Tasty Malaysian dishes on a menu that translates *sate*, *nasi goreng*, *rendang*, *gado-gado* & that bizarre dessert drink *cendol* (jelly strips with coconut milk & syrup). Cheap, in an unsalubrious neighbourhood. CC All £

**L'Opéra**

32 St Queen St, WC2 (405 9020). Mon-Fri 12.15-2.30pm, Mon-Sat 6-11.55pm.

A predominantly male business clientele at lunch-time seems to enjoy the feminine surroundings of a pale green panelled décor & pink linen. Macho portions of French cuisine, with the £10.45 *menu du jour* providing best value. CC All £££

**Palms**

39 King St, Covent Gdn, WC2 (240 2939). Daily noon-11.30pm.

A place for pasta near the Piazza. Inexpensive Italian menu, with good espresso coffee & ricotta cheesecake to follow. Oilskin tablecloths & newsprint on the walls. CC None £

**Pollyanna's**

2 Battersea Rise, SW11 (228 0316). Sun 1-3pm, daily 7pm-midnight.

Relentlessly moving upmarket—pastel shades of linen have replaced the checked tablecloths. An innovative French menu & a splendidly long wine list attract loyal locals & now also those from north of the Thames. The menu on the blackboard of ambitious dishes of the day is still recited at the table. Special menu weeks celebrating great French chefs. CC All ££

**Rowley's**

113 Jermyn St, SW1 (930 2707). Daily noon-2.30pm, 6-11.30pm.

Tiled walls, hanging plants & painted ceiling. Commendably simple £9.25 menu of steak salad & chips with cheese or a dessert from the trolley extra. CC All ££

**Smith's**

33 Shelton St, WC2 (379 0310). Mon-Sat noon-midnight.

Straightforward English dishes (such as lentil soup, leg of lamb, crumble & custard) served in a large, vaulted Covent Garden basement. Special dishes of the day at £4.95 & £5.25. CC All ££

**South of the Border**

8 Joan St, SE1 (928 6374). Mon-Fri noon-2.30pm, Mon-Sat 6-11.30pm.

Honest bistro fare in pleasing, unpretentious surroundings on two floors, & on the flat roof when weather permits. Popular with professionals based south of the river. CC All ££

**Tiger Lee**

251 Old Brompton Rd, SW5 (370 2323). Daily 6-11.30pm.

Chinese sea-food specialties include lobster at £15 a lb. The yam basket & stuffed fish are also highly recommended in this superior Cantonese establishment. CC Am Ex, DC ££

**Tourment d'Amour**

19 New Row, WC2 (240 5348). Mon-Fri noon-2pm, Mon-Sat 6.30-11.30pm.

Former Rank Xerox boardroom butlers have enjoyed great success with this attractive restaurant offering modern French menus, changed monthly. Two courses for £14.50; three courses £18. CC All ££

**Zen**

Chelsea Cloisters, Sloane Ave, SW3 (589 1781). Mon-Fri noon-3pm, 6-11.30pm, Sat 11.30am-11.30pm, Sun noon-11pm.

Air-conditioned Chinese with an extensive, well-prepared menu, & a grotto & waterfall near the entrance. CC All ££



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## BRIEFING

## OUT OF TOWN ANGELA BIRD



BLACKPOOL, the first town in Britain to have an electric street tramway, has managed also to be the last to retain its trams long enough to celebrate their centenary on September 29. A cavalcade of vintage trams leaves Talbot Square at 11am; tramway staff will dress in period costume; and enthusiasts are promised exhibitions of paintings, photographs and the history of this much loved form of public transport. A one-hour return trip, with commentary, 9 miles along the coast to Fleetwood offers the same ride as the turn-of-the-century advertising cards above.

Opened on September 29, 1885, the first system used conduits which concealed the conductor rails beneath the ground. These succumbed too often to damage caused by sand, seawater and children's hoops and were soon replaced by the surface contact system, overtaken in its turn by an overhead electricity supply in 1899, which powered the cars via a complex spider's web of wires.

During the 1930s the number of trams in Britain halved to about 7,000, as trolley and motor buses superseded the rattling, clanging vehicles. Lack of maintenance and capital investment during and after the Second World War, and increasing competition from the railway network, sent the tramways into their final decline during the 1950s, except in Blackpool where they have survived largely because their sea-front route is almost totally segregated from the rest of the town's streets.

## EVENTS

### BUCKINGHAMSHIRE

**Zapple Festival of Human Power**, Milton Keynes. Aug 31, Sept 1, daily 10am-6pm.

The potential of human-powered vehicles is now being taken seriously & studied by the Royal Institution of Naval Architects & the Royal Aeronautical Society, as well as by Sir Clive Sinclair. This year's event looks for ingenuity & originality of design, rather than for evidence of unlimited finance in the development of vehicles, & hopes to see speed records set in the land (currently 58mph), water (15mph), airborne & static classes.

### GLOUCESTERSHIRE

**Cheltenham Festival of Literature**. Sept 29-Oct 13.

The theme is the Spirit of Place in Literature. Seamus Heaney, Michael Foot, Lord David Cecil & Melvyn Bragg discuss W. B. Yeats, Byron in Venice, Henry James & the English Scene, & Wordsworth's Prelude, respectively. Box office, Town Hall, Cheltenham GL50 1QA (0242 521621).

### KENT

**Canterbury Festival**. Sept 22-Oct 12.

Drama, dance, opera (see p73), concerts & exhibitions follow the theme of Italy & its influence on the arts of Great Britain: an Italian marionette company presents a spec-

tacular pageant & Sardinian folk dancers perform in red, black & gold costumes. Italian lace-making is demonstrated (Sept 28 is a lace-identification day in the Poor Priests' Hospital) & there are daily violin-making workshops from Sept 29 to Oct 4. Evensong is sung daily in the Cathedral at 5.30pm (Sat, Sun 3.15pm), & local archaeologists conduct two-hour guided walks round the city. Information from Festival office, 4 Best Lane, Canterbury (0227 452853).

### LANCASHIRE

**Tramway Centenary Day**, Blackpool. Sept 29. See introduction.

### NOTTINGHAMSHIRE

**D. H. Lawrence Centenary Festival**, Eastwood & Nottingham. Sept 7-28.

Lectures & poetry readings, dance & drama, a Victorian "Wakes" Fair (Sept 7 at Brinsley), musical evenings at Lawrence's birthplace in Eastwood (Sept 11, 18, 25). Leaflets from local tourist offices show routes round Eastwood itself or through Nottinghamshire. Festival office, 20 Mansfield Rd, Eastwood NG16 3AQ (0773 768222). See also feature on p33.

### POWYS

**Victorian Festival**, Llandrindod Wells. Sept 7-15.

For a week this Welsh spa town steps back to the last century. Local people go about their daily work in Victorian costume, cars are banished from the main street in favour of horse-drawn transport & ancient bicycles. Tea dances, bandstand concerts, music hall & melodramas are announced by the town crier. Cavalcade of historic costume on Sept 7, 5pm; torchlight processions converging for fireworks by the lake on Sept 14, 8pm; balloon race on Sept 15, 2pm. Visitors are invited to dress in Victorian style. Details from Town Hall, Llandrindod Wells LD1 5DL (0597 3441).

### WILTSHIRE

**Avebury & Stonehenge** by coach from London, start Blackfriars Bridge, EC4. Sept 7, 14, 9am.

Join a coach tour of these two prehistoric sites, guided by archaeologists. Stonehenge stands alone, dominating the landscape of Salisbury Plain; Avebury has a gentler atmosphere, & even a village nestling within its concentric rings of stones whose mystic vibrations make dowsing rods quiver. Avebury has also a charming medieval manor house & a museum of country life in a 17th-century barn. Citisights of London, 102a Albion Rd, N16 9PD (241 0323). £13.50 includes journey & admission to Stonehenge & Great Barn.

## GARDENS

### KENT

**Chartwell**, Westerham, nr Edenbridge. Tues-Thurs noon-5pm, Sat, Sun 11am-5pm.

Terraced gardens, with views of the Weald, descend towards the lake with its famous black swans. The garden studio contains many of Sir Winston Churchill's paintings. The house, Churchill's home from 1924 until his death, is filled with personal mementoes as well as maps, documents, photographs & uniforms. Entrance by timed ticket at busy times. £2.30, children £1.15; garden only £1 & 50p; studio 40p.

### NORTHUMBERLAND

**Cragside House & Country Park**, Rothbury, nr Morpeth. House Tues-Sun 2-6pm, park daily 10.30am-6pm.

The 900-acre park contains several lakes which provided the power to make this Victorian mansion the first house in the world to be lit by water-powered electricity & there are streams, gorge & waterfalls, & four million trees & shrubs, planted by Lord Armstrong a century ago. The house contains Pre-Raphaelite paintings, much original furniture, Victorian kitchens, a plunge bath & Armstrong's ingenious hydraulic inventions. £2.20, children £1; park only £1 & 40p. Guided walk with the administrator & wardens, visiting some of the lesser-known corners of the estate on Sept 8, 2pm. 60p, children 30p.

### SURREY

**Claremont Landscape Garden**, Esher. Daily 9am-7pm.

Earliest surviving English landscape garden, begun in the 18th century by Vanbrugh & Bridgeman. Wonderful views from turf amphitheatre to the lake, shaded walks by the water's edge, with grotto. 60p, children 30p. **Theatrical Festival of Flowers** (Sept 6-8) at the adjacent Claremont Fan Court School has floral displays & tableaux on such theatrical themes as *Bless the Bride*, *My Fair Lady* & *Madam Butterfly*. Picnickers are welcome, & outdoor swimming pool available. Fri, Sat 10am-6pm, Sun 12.30-6pm. £2.50.



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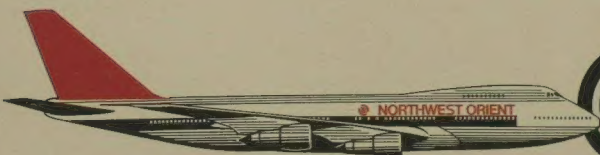


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